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# LANGUAGE IN TOURISM ADVERTISING: THE CONTRIBUTION OF FIGURES OF SPEECH TO THE REPRESENTATION OF TOURISM

ELMIRA DJAFAROVA

A thesis submitted in partial fulfilment  
of the requirements of the  
University of Northumbria at Newcastle  
for the degree of  
Doctor of Philosophy

Research undertaken in Newcastle Business School

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## ***Abstract***

This study explores the ways figures of speech such as metaphors, puns and alliteration contribute to the creation of tourism images in print advertising. Extensive research has been conducted within the areas of advertising, tourism and linguistics. However, little has been done to emphasise the importance of textual analysis. The majority of the research used the more common visual semiotics approach in tourism. This study provides a detailed analysis of the figures of speech in tourism advertising.

The choice of the above figures of speech was dictated by the previous research indicating the significant use of those devices in advertising. As no similar studies were conducted earlier, it was logical to start with the examination of the most frequently used figures of speech. Qualitative content analysis of 600 advertisements, selected from a range of sources, was carried out. The purpose was to find common patterns between the figures of speech used in the 1970s and 2000-2008, identify the links between advertised products and individual figures of speech and finally to explore how the interpretation process occurs when ambiguity takes place. This would lead to more in-depth understanding of the position of figures of speech in tourism advertising. Pragmatic approach, a branch of linguistics, was also implemented to explain the interpretation process.

Textual analysis of puns, metaphors and alliteration reveals some concerns over the use of these devices when addressing potential consumers. Metaphors and puns are able to influence existing textual meanings carrying different degrees of ambiguity. Complex use of language devices might cause difficulties in its comprehension. Consumers require more information about the advertised products as their awareness and competence have increased. Growing legislation, development of new information technology devices, globalisation of the markets and growing consumer competence make the task of advertisers challenging and difficult. Creating new figures of speech, advertisers have to be aware of the consequential issues within their comprehension. Although Relevance Theory, a part of pragmatics, successfully explains the interpretation and derivation of ambiguous meanings, there are still numerous meanings expressed in advertising and advertisers leave the responsibility of correct interpretation for recipients. Low numbers of puns indicate that although tourism activity is associated with an enjoyment and pleasure, the satisfaction from resolving the pun is not always appreciated by readers. From another side, alliteration does not require any interpretation and thus cannot be misled, as no semantic meaning is involved. Hence, alliteration has more potential to succeed in the advertising communication.

This thesis contributes to knowledge in theoretical and methodological concepts within tourism advertising depiction via linguistic devices and hopes to generate some further discussion within this area. The major contribution of this research lies in the detailed analysis of figures of speech used in tourism advertising. This work appears to be the first substantial attempt to undertake this linguistic approach.



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## ***List of Publications***

- 1.) Djafarova, E. (2008) 'Why do advertisers use puns? A Linguistic Perspective',  
*Journal of Advertising Research*, 48 (2), pp. 267-276..... 249
  
- 2.) Djafarova, E. and Andersen, H.-C. (2008) 'Contribution of Figurative Devices to  
Representation of Tourism Images', *Journal of Vacation Marketing*, forthcoming...258

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## ***Declaration***

I declare that the work contained in this thesis has not been submitted for any other award and that it is all my own work.

Name: Elmira Djafarova

Signature:

Date: 31/07/08

# ***Chapter 1    Introduction***

## **1.1    Introduction**

This chapter provides the reader with an overview of the thesis which includes reflections on the author's background and rationale for undertaking the research. The intention is to provide context for the research and insight into why this is an important area of study.

The phenomenon of advertising has attracted the attention of researchers from various backgrounds and disciplines ranging from sociology to linguistics. The significance of studying advertising is growing and the approaches undertaken to carry out an analysis in this discipline vary. Advertising is a very profitable industry in the modern world, however a great deal of research has not yet provided the answers for an understanding of the determinants of effective advertising (Brierley, 2002; Luik and Waterson, 1996). Thus, some areas are still under-researched. Such is the research into the linguistic aspects of advertising: although it has increased over the last few decades, there are still areas for investigation.

Print advertising is a particularly rich field for the purposes of this study. It is one area where a focus on the reader is crucial in order to secure the rhetorical objective. The choice of print advertising was determined by the central analytical concept of this study which is a textual analysis. The other reason behind the choice of print advertising is the examined time periods. This research is a comparative study between two time periods: the 1970s and 2000-2008. A great deal of media devices have only appeared recently and one of the most competitive devices in the modern developed world is Internet. However, for an adequate comparison, the author has explored the types of media which existed in both time periods. Moreover, advertising in print is more accessible to the researcher if compared with other types of media, such as, for example, television commercials.

The current situation in the business environment should consider issues such as globalisation, growing advertising legislations and appearance of new technological and media devices. This makes the task of advertisers more challenging and difficult when attracting new consumers. One of the ways to achieve the objectives of textual advertising is to employ figures of speech which are defined as figurative devices of language, such as, for example, metaphors and puns. Some recent studies have explored the language use in advertising. Among them are Phillips and McQuarrie (2002; 2004), Ang and Lim (2006), McQuarrie and Mick (1999). McQuarrie and Mick (1999), examining the sharp sensitivity of

consumers to the visual element in advertising, find that visual elements produce more mental elaboration and lead to a more favourable attitude towards advertisements. According to McQuarrie and Mick (1999), only in recent years have consumer researchers begun to treat visual imagery in advertising as something other than an unimportant sign or a simple means of affect transfer. McQuarrie, Mick and Phillips are the authors whose view influenced the author the most in organising this research.

The visual expressed in advertising is particularly important for such a complex social phenomenon as tourism. Analysis of tourism advertising content reflects the way tourism is perceived and the way it communicates certain images (Dann, 1996). Recently both areas have become the subject of growing attention and importance. The multifaceted phenomenon of tourism has led to a growing interest in this research area from various disciplines (Leiper, 2004; Harrison, 2007; Franklin, 2004). However, the studies of language per se in tourism and advertising have been rare (Jaworski *et al.* 2001; Jaworski and Pritchard, 2005).

The next section provides a brief overview of the historical context of the researcher in order to understand intentions behind this research.

## **1.2 Background of Author**

The initial inspiration to conduct this research came from the author's dissertation for the Masters degree for which a comparative analysis of imperative sentences in English and Russian advertising slogans was conducted. The Master's programme consisted of the disciplines which enabled the author to gain the expertise in the areas of language studies with a particular emphasis on theoretical and applied linguistics. Although the programme was based on language studies, the context of advertising was selected for the exploration in the dissertation component. This context was chosen as the modern, important and fast-growing research area which could enable the author to shed the light on the currently under-researched aspects of both English and Russian. Since then, the author has developed an interest in the linguistic structure of print advertising and the way it employs language in order to do its work. The dissertation has made the author realise the wide spectrum of research opportunities existing in this research area of advertising and language.

The author has undertaken a degree in Tourism Management in the UK which has led to the development of the idea to focus on tourism advertising for doctoral studies. The course on tourism introduced the complex nature of tourism phenomenon to the author. Further investigation in the literature showed a lack of the research in the area of advertising language and tourism. A great deal of research has been carried out in advertising, tourism and linguistics separately, but no one had yet combined all these areas together for the further research.

After the completion of the master's degree, the author has undertaken doctoral studies with the intention of addressing the unresolved theoretical issues relevant to a linguistic approach in tourism advertising and to explore the implications for the practice of tourism advertising. The completion of the above two courses, in Russia and in the UK, made the author confident in her knowledge and skills of being able to undertake this piece of research, which promised to be challenging but interesting.

### **1.3 Background to the Research**

Limited research has been undertaken in attempting to understand the way the language of tourism is used in advertising. The majority of tourism research explores the images represented visually, for the very good reason that the visual plays a vital part in the production and performance of tourism (Jarowski and Pritchard, 2005). On the other hand, less attention is paid to verbal expression, the text (copy) in this context although it also has a strong visual element expressed in words.

Dann's work (1996) on the language of tourism remains one of the fundamental studies of this genre. He argues that tourism is a language of social control. Tourism, in the act of promotion as well as in the accounts of its clients, has a discourse of its own. According to Dann (1996), through pictures, brochures and other media, the language of tourism attempts to persuade people to become tourists and subsequently to control their attitudes and behaviour. Tourists, in turn, contribute to this language through the communication of their experiences. As part of the broader tourism language, Dann (1996) investigates how the advertising message is communicated.

There appears to be little research in the area of linguistics in the context of tourism advertising. This study applies a linguistic approach to explore tourism advertising.

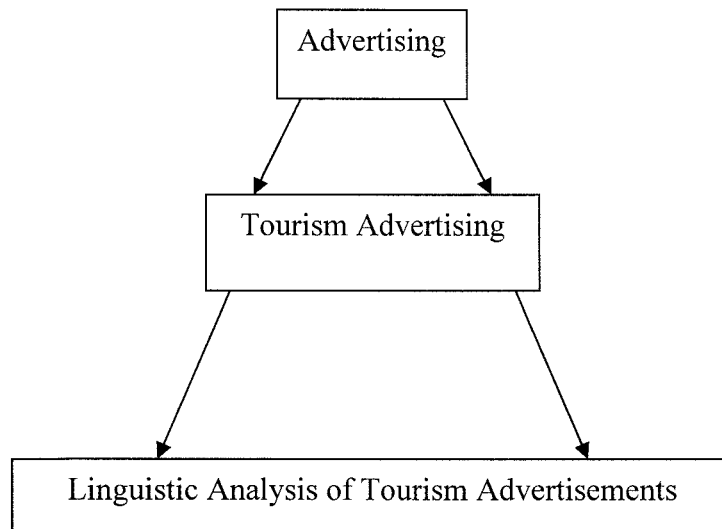
Linguistics is able to provide a profound understanding of tourism images as presented through in the text. “*The tourism image*” is defined here as a perceptual image recognised by an individual, rather than a visual image.

Figures of speech are employed in advertising to catch the consumer’s attention (Leech, 1966; Ustinova and Bhatia, 2005). They communicate to the reader through rule-breaking. Metaphors, puns and alliteration are the figures of speech explored in this study. The reasons for the choice of these devices are determined by their relative importance in advertising copy (Leigh, 1994) and certain characteristics and functions of each figure of speech in the context of advertising. The study on language in general might appear too general and would not be able to tackle the peculiarities of language at the individual level.

To interpret the processing work of the selected figures of speech, Relevance Theory, a pragmatic approach, is explored in this study. Relevance Theory, developed relatively recently by Wilson and Sperber (1981), is an appropriate approach for the interpretation of the ambiguous meanings expressed through figures of speech within the context of advertising.

This is a multidisciplinary study which attempts to explore tourism advertising through textual analysis. Literature review addressed the gaps within the researched areas and a summary of the main theoretical concepts involved in the structure of this thesis is provided in Figure 1.1 (Concepts of Literature Review). The study begins with an overview of the previous academic research carried out into advertising. Such aspects of advertising as categorisation, print advertising and creative devices will be covered in this part. The research then moves to the issues in the way tourism is represented in advertising. This part covers the contemporary characteristics and issues of tourism as a social phenomenon. Attention is paid to the development of tourism for over the last few decades and the role of advertising in the representation of tourism. At the foundation of this research is a linguistic approach to the analysis of tourism advertising. This is where all the elements of this research come together and where the main contribution of this study lies, namely in the way a linguistic approach is applied in tourism advertising.

**Figure 1.1 Concepts of Literature Review**



## **1.4 Research Question**

The research question is: How do figures of speech contribute to the developing representation of perceptual images of tourism in print advertising?

### **1.4.1 Research Objectives**

To answer the research question, the following objectives are stipulated:

- ♦ To review the literature on advertising, its organisational structure, relations between tourism and advertising and the aspects within the area of tourism as a social phenomenon (Addressed in Chapter 3);
- ♦ To present and assess the place of linguistic approaches in the context of advertising research (Addressed in Chapter 4);
- ♦ To examine selected figures of speech in tourism advertisements and apply a pragmatic approach to the interpretation of figures of speech (Addressed in Chapter 5);

- ♦ To analyse figures of speech used in the defined sample of tourism advertising messages and derive examples for further in-depth research (Addressed in Chapters 7 and 8);
- ♦ To explore the role of content analysis as a qualitative research method in tourism advertising studies (Addressed in Chapter 6);
- ♦ To explore the implications of the figures of speech used in tourism advertising in the 1970s and in 2000-2008 (Addressed in Chapter 8);
- ♦ To analyse functions of figures of speech through textual analysis in advertising (Addressed in Chapters 7 and 8);
- ♦ To explore and reach conclusions about the links between language, tourism and advertising; to identify whether changes in the industry take place in the language of advertising (Addressed in Chapters 8 and 9).

### **1.4.3 Significance of this Study**

The research contributes to knowledge in theoretical and methodological concepts relating to the way in which linguistic devices are used to depict tourism. It has direct implications for the creative management of advertising techniques by advertisers. Analyses of advertising texts by various researchers (Vestergaard and Schroder, 1985; Williamson, 1978; Dann, 1996) established the real significance of advertising. This study combines content analysis of tourism advertisements incorporating interpretation processes of each figure of speech and issues following this process. A review of changes within the tourism business and advertising forms the basis for the interpretative analysis of language use in advertising. The research is focused on British print advertising in tourism in the periods of 1970s and 2000-2008. This enables comparative work to be carried out around factors involved in the communication and interpretation of advertising language in different years. The significance of this study's findings exists in the introduction and interpretation of the linguistic approach in tourism advertising.

## 1.5 Conceptualisation

The thesis is developed around a range of concepts, many of which are defined and elaborated in parts of the literature review. However, concepts that underpin the entire work require preliminary attention. This part of the chapter indicates how the concepts are understood and used in this project.

In this study, an “*advertisement*” is any paid for print promotional message (including text in brochures) for any type of tourism product: the combination of words that form the verbal part of an advertisement text, which is manifested in print promotion and other advertising media. Print advertising is the main focus of this thesis. The advertising industry is an element of the marketing industry, comprised of a series of business enterprises that enable and organise advertising production and presentation and engage in advertising research. Print advertising provides the material which is explored to reveal tourism images in advertising.

Although the research in tourism has been conducted by researchers from different disciplines and different approaches, the conceptual and empirical difficulties involved in defining tourism still exist (Shaw and Williams, 2004). Different disciplines define tourism according to their own perspectives and aims. For the purposes of this thesis, tourism is explored as a social phenomenon underpinned by a set of ambiguous settings of words. Tourism advertising contains concepts and images which reflect and coincide with the customers’ needs and desires. Tourism services and advertisers face the challenge of representing services to potential tourists. In this thesis, the tourism image represents the perceptual impressions which individuals hold and perceive about tourism in the written promotional text. The images expressed in advertising language can be explored by a type of linguistics, called pragmatics.

“*Pragmatics*” refers to the kind of study which is concerned with linguistic elements that depend on extra-linguistic contextual information and the reader’s inferential abilities and knowledge for their interpretation. “*Pragmatics is an approach to description ... At its core place is the notion of context ...*” (Givon, 1989: xvii). Pragmatics, as a linguistic approach to the analysis of utterance interpretation, in the context of advertising, is proposed as a suitable approach for the analysis of figurative language. The choice of approach is dictated by the nature and aims of the study. Pragmatics can explain the techniques which advertising uses to communicate with the customer. A pragmatic approach is suitable for the interpretation of



the semantic ambiguity in the figurative language of advertising. It provides an explanation of how the use of language is managed by advertisers.

“*Relevance Theory*” was built on a pragmatic approach and seeks to explain how thoughts are communicated through interpretative inferences, which communicate to the addressee information that remains implicit. “*Relevance*” refers to whatever allows the new information to be processed in a particular context, on the basis that the lower the processing effort required to convey it, the more likely it is that the communication will succeed. Sperber and Wilson (1986) define relevance in terms of two conditions: 1) An assumption is relevant in a context to the extent that its contextual effects in this context are large; 2) An assumption is relevant in a context to the extent that the effort required to process it in this context is small. Relevance thus encompasses two factors: Contextual effects and processing effort.

“*Figures of speech*” (e.g. metaphor and pun) have been defined as artful deviations (McQuarrie and Mick, 1999) in language use, intended to improve communication. Rhetorical figures signify various ways in which a thought can be expressed where the form of expression changes across the type of figures of speech, while the main meaning remains unaffected. Figures of speech in advertising refer to the form of communication that takes place between the advertiser and the audience. The concept is accepted as an additional way of expressing the image of tourism in advertising. Along with figures of speech, metaphors, puns and alliteration are selected for in-depth study in this research. However, it should be taken into consideration that metaphors and puns express several different meanings indirectly, and alliteration is a literal device serving a different role; it communicates expressiveness through sound repetition.

The study does not intend to apply Relevance Theory to all selected figures of speech. The intention is to investigate interpretation processes of metaphor, pun and alliteration and to find ways to explore their role and functions in advertising language. Relevance Theory fits into the concepts of metaphor and pun as it deals with the ambiguity and explains how ambiguity is achieved in the advertising communication.

“*Ambiguity*” is a concept embedded in the structure of this work through figurative language. Ambiguity is associated with and linked with the degrees of uncertainty which are communicated through figures of speech. Degrees of ambiguity dictate how much processing effort is required to understand the message. Furthermore, ambiguity is a central

concept of this study as, when cognised correctly, it helps the audience to understand the meanings of tourism images.

## **1.6 Research Methodology**

This part includes a brief account of the philosophical underpinning behind this research, followed by the description of the research strategy employed and the methods of data collection and analysis, together with an explanation of how the methods employed fit in with the overall research process. The methodological structure of this research follows the structure suggested by Crotty (1998). According to Crotty (1998), any research consists of four main elements, which are methods, methodology, theoretical perspective and epistemology.

The researcher's philosophical approach is vital as it constantly guides the selection of research methods and shapes the theoretical base for the chosen methodology. For the interpretative researcher, reality is not a solid entity. It is instead the creation of those individuals who are involved in the research. This study deals with the constructionism of the social meanings in the language of advertising. Social constructionism is viewed as a research epistemology that is based on the meanings constructed by individuals from their experiences.

The non-probability convenience sample was chosen for the aims of this research. The data analysis has been produced while the process of data collection has taken place. The data collection has ended at the stage when significant findings were derived. Chapter Six (Research Methodology) provides more detailed explanation of the aspects of the sample size and strategies, data collection and selection process. The review of the literature in linguistic studies identifies the approach suitable to the analysis and explanation of ambiguity in advertising language. Metaphors and puns are ambiguous, thus their interpretation is approached within pragmatics (Relevance Theory) in qualitative content analysis.

The examples from the print promotional material containing the tourism thematic are interpretative by their very nature. A pragmatic approach assists the interpretation process of contextual analysis of advertising texts. The methodology is qualitative and interpretive and aspects of the methodology are explored further in the main chapters of the thesis. Since the

purpose of this study is to examine advertising messages themselves, not their characteristics, opinions, or the behaviour of the advertisers or the audience, content analysis is a suitable method.

Content analysis is selected as the main research method to achieve the aims of this study. Content analysis is a research technique for making replicable and valid inferences from data to their context (Krippendorff, 1980; 1989). Two methods are combined in this research: content analysis of the advertising texts - in order to analyse a significance rate of the selected figures of speech in advertising of 1970s and 200-2008 and a qualitative content analysis of figures of speech based on the pragmatic approach within advertising texts in tourism. Interpretation is a key concept in the content analysis on which this research is based. The findings of this study are derived from the experiences of the researcher, whose expertise lies predominantly within business studies but also in linguistics. This knowledge helps the researcher draw the conclusions from this study. Additionally, the outcomes of the study depend on the values and beliefs of the researcher concerning the linguistic management of tourism advertising.

## 1.7 Structure of the Thesis

The thesis consists of nine chapters.

**Chapter 2** sets the scene for the context of this study. The context of tourism helps to position the research in the appropriate social sciences. The chapter provides the definition of tourism and explores the main tourism research issues. It provides an overview of tourism development, current issues and points out the importance of advertising in the tourism field.

**Chapter 3** provides an overview of advertising as an area of study, especially focusing on its role in communication. It links advertising language with aspects of tourism. This chapter focuses on linguistic aspects of tourism advertising.

**Chapter 4** introduces a range of linguistic approaches to provide a holistic perspective on language and locate pragmatics within it. The chapter explores the approaches which can be applied to study advertising language. Pragmatics is introduced and examined in more details.

**Chapter 5** explores the creative language of advertising with reference to three selected figures of speech, namely; metaphor, pun and alliteration. The aim of this chapter is to identify the importance and functions of figures of speech in advertising language.

**Chapter 6** identifies and explains the chosen research methodology and presents the stages of conducting the research.

**Chapter 7** provides the findings of the research. Linguistic analysis of tourism advertisements is also presented in this chapter.

**Chapter 8** is a discussion chapter where the literature review gaps will be addressed. The implications of the use of figures of speech in tourism advertising in researched periods of time will be discussed. The chapter also points out the areas to which the contribution to knowledge is made in this research.

**Chapter 9** reflects on both the research question and research process, and concludes the work with a summary of the direction in which further research might proceed, in the light of a changing tourism and advertising world and the consequences of the research.

## **Chapter 2    The Context of Tourism Research**

### **2.1    Introduction**

This chapter aims to provide the context of this study. The context of tourism helps to locate the research in the appropriate social sciences. This is a multidisciplinary piece of work. It is not about tourism per se, but it is a linguistic analysis within the marketing tourism literature.

The growing tourism literature and debates around whether tourism is a discipline in its own right have made it difficult to bring together the vast range of the literature of tourism into a single systematic framework (Harrison, 2007; Coles *et al.* 2006). Tourism has been a subject of research for more than fifty years. However, it has only recently become a separate area of study (Sharpley, 2002; Shaw and Williams, 2002; Pender and Sharpley, 2005). There is a growing tendency towards theoretical and critical works in methodological issues in tourism and this work will partly contribute to this trend. In the era of epistemological exchange, the research into linguistics and tourism contribute particularly well to contemporary debates within the social sciences (Jaworski and Pritchard, 2005).

The following sections within this chapter explore respectively the difficulties in defining tourism as an area of study, the main research issues within tourism, and provide an overview of tourism development and its particular effects that are important for tourism advertising. The understanding of tourists and their behavioural patterns in the context of this research is necessary to provide an adequate insight into changes in the perceptions of tourism. The next section introduces the subject of tourism and reflects on its complexity as a social phenomenon.

### **2.2    Tourism as a Social Phenomenon**

Tourism is a multifaceted phenomenon which impacts on economy, society, environment and culture (Pender and Sharpley, 2005; Cooper *et al.* 2005). This has led to a growing interest in this research area from many various disciplines. The economists explore the economic issues of tourism, sociologists study the effects of tourism on members of

societies, marketing academics analyse marketing tourism objects, anthropologists observe effects on cultures, semioticians study the meanings of linguistic signs in tourism signs, and there are other disciplines which explore tourism issues from the point of view of their specific interests (Leiper, 2004; Shaw and Williams, 2002). Sociologists and anthropologists have produced valuable case studies in tourism research (Harrison, 2007). The understanding of the significance of tourism grows through the research conducted into different areas in order to measure tourism impacts. Dann *et al.* (1988) argue that research into tourism in various disciplines illustrates different ways in which tourism can be seen and studied. The next section brings together various approaches in attempts to define tourism. Various definitions of tourism exist and the following section will offer the definition that reflects the perspective of this research.

### **2.2.1 Tourism Definitions**

Tourism is an important element in building the modern developed world (Higgins-Desbiolles, 2006). Although research into tourism has been conducted by researchers from different disciplines and a wide range of approaches have been taken to explore this area of research, the conceptual and empirical difficulties involved in defining tourism still exist (Shaw and Williams, 2004). There are difficulties in producing one universal and widely accepted definition of tourism. Different disciplines define tourism according to their own perspectives and aims. Furthermore, some academics in their attempts to define tourism do not cover all aspects of this phenomenon. Burkart and Medlik (1981) define tourism as a phenomenon arising from temporary stays away from home outside people's usual area of residence, for any reason other than work. However, this definition does not cover business tourism. There are also definitions which systematise tourism, for example, from the supply side, tourism is defined as all companies and organisations which provide a holiday service for tourists, and from the demand side, the definition is based on all activities which tourists undertake to define their experience of their stay away from their home environment (Cooper *et al.* 2005). The geographers Shaw and Williams (1994: 5) define tourism as "*all travel that involves a stay at least one night, but less than one year, away from home*". Many of these definitions are driven by intention to quantify tourism and ignore the rich practice of locating tourism in relation to the world of postmodern cultures and societies (Franklin, 2003).

There are also attempts to define tourism in its own right. For example, Leiper (2004) suggests that one of the best options when it comes to defining tourism is by basing the definition on the theories and distinguishing experiences of tourists, persons travelling away from their home and visiting other places where they search for new leisure experiences.

Franklin (2003) draws attention to the fact that many definitions distinguish two features of tourism which make it different from other subjects. He argues that the first feature refers to travel away from one's place of residence, and the second feature involves an individual's experience of the new and the unusual compared with the home environment. These characteristics are fundamental to many attempts to define tourism phenomenon.

Cohen (1984b) also refers to the above mentioned characteristics in his position on tourism. He adopts a sociological approach to the study of tourism and points out that the sociology of leisure has contributed significantly to the theoretical knowledge of the tourism study. He indicates that the distance from place of residence is not just measured in terms of space. The sociological significance of this distance should also be considered. By sociological significance Cohen (1984b) means contact with the strangeness of an unusual environment, along with the experiences of uniqueness and change for the tourist. Cohen (2004) argues that this quality of original or unique experience makes tourism distinctive from other types of leisure and he encourages taking this view as a starting point for the sociological approach. This is a case of the sociological approach to tourism which is considered important when the effects of tourism on society are studied.

One of the definitions of tourism from the specifically social perspective is provided by Morgan and Pritchard (2005). In their piece examining the role of souvenirs as material objects of modern tourism, they argue that:

*"Tourism is largely concerned with considerations of being, meanings and identities and is a key contemporary process by which the complex and variegated relationships of people to places are recognised, ascribed and scripted"* (Morgan and Pritchard, 2005: 29).

Tourism, with its relevant markets, industries and resources is seen as a complex social phenomenon. Tourism is not seen *"as some coherent, formulaic entity of experience"* (Robinson and Andersen, 2002: 39). Due to its complexity, the best way to characterise it, is to undertake a holistic approach to the particular matter (Leiper, 2004). Thus, from a more extended standpoint, tourism is everything that is associated with the activities of tourism and it includes all the experiences and acts that tourists undertake (Franklin, 2003). Reid

(2003) argues that tourism has to be seen as part of a wider picture of leisure and mobility in modern society. The definition of tourism as a social phenomenon and the identification of relevant social matters is required as part of the framework in which figures of speech acquire and mediate meanings about tourism and how it is made manifest in verbal advertising text.

The tourism literature indicates that there is no one single definition of tourism due to its complex nature. Tourism still has a range of definitions which vary according to the interpretations and different perspectives. Burns and Holden (1995: 5) point out that this is reflected in the multifaceted and “*abstract nature*” of tourism. Cohen (2004: 34) refers to the concept of “*fuzziness*” in relation to tourism. He argues that the borders between the worlds of tourists and non-tourists are fuzzy and full of many “*intermediate categories*” (Cohen, 2004: 34).

The researcher is to adapt the definition the most suitable for their research and approach. For the purposes of this study, a more extensive approach is undertaken in studying the context of tourism. Broadly speaking, tourism includes all the objects and activities relevant to tourists during their stay away. In relation to this study, these activities are explored in terms of the images expressed through the linguistic devices. The next section provides a brief outline of tendencies in tourism research in terms of methodological stands to understand how researchers attempt to overcome and research complex and abstract aspects of tourism phenomenon.

### **2.2.2 Tourism Research**

The tourism literature suggests that, despite theoretical and methodological underpinnings, previous research has been generally characterised by case studies, area-specific discussions, best practice examples, and one-off or one-time research (Xiao and Smith, 2006). Tourism studies have been dominated by positivist epistemologies (Noy, 2007). Smith (1989: 31) argues that tourism “*does not have a real objective, precise and independent existence*”, but he recognises the need for a systematisation of tourism for the purposes of planning. As pointed out in the previous section, most definitions are created for the purposes of collecting statistics, not for describing a human activity. Thus, most definitions tend to be quantitative by their nature (Lynch, 2005). Therefore, they consist of the largest numbers of characteristics for the purposes of collecting clear statistics. These characteristics are



preferred by international organisations such as the World Tourism Office (Franklin, 2003). Indeed, quantitative methods are prevalent in tourism research, but for the purposes of understanding tourists as social creatures, engaging in tourist activities, quantitative information can only be a starting point (Riley and Love, 2000). The marketer and the academic need the kind of qualitative information that can explain tourism most widely and in more detail.

Quantitative approaches lack insight and depth, offer limited space for explanation and rarely discuss the reasoning behind responses. Oppermann (2000) and Ritchie (1975) find the depth of research one of the main weaknesses in tourism research. Researchers have to contribute to knowledge of the field of tourism rather than providing numerous case studies which do not add more knowledge and value to the subject (Oppermann, 2000).

The need for a deeper and more detailed understanding of tourism ensures a continued growth in contemporary qualitative research. Riley and Love (2000) argue that tourism research should have a balanced mixture of qualitative and quantitative knowledge. According to Jennings (2001), qualitative research recognises the changes in the industry. This point is relevant to the current study as the changes in tourism and tourists reflect the advertising strategies. Advertisers need to consider the needs of prospective tourists to be able to communicate with them successfully.

As the social understanding of tourism develops and grows, there is an increasing need to identify the scale and extent of tourism through the use of qualitative evidence and reflection. The greater use of advertising texts as data can provide more insight into the variety of meanings, messages and motivations relating to tourism behaviour and an increased understanding of tourism as a social activity and a part of the modern service economy. According to Ritchie *et al.* (2005), tourism researchers need to take their exploration beyond case studies and find answers to questions “*why*” and “*how*” to gather in-depth detailed information. Boorstin (1964) and MacCannell (1976; 1989) are among some of the established researchers who contributed to the knowledge of tourism in this manner (Finn *et al.* 2000).

Recent years show employment of a wider range of methodological approaches in tourism research and appreciation of qualitative methods dealing with tourism topics in meaningful ways. Jaworski and Pritchard (2005) in their work bring together a range of approaches undertaken by tourism researchers. Among them is a linguistic analysis of postcards conducted by Kennedy (in Jaworski and Pritchard, 2005: 223-247). Dann (in Selwyn, 1996:

61-81) also acknowledges a range of methods, from content analysis to interpretative semiotic analysis, employed in research of tourism visual images.

Tourism still lacks theoretical underpinning. The complexity of tourism is constantly evident in many ways, as social or economic activity, or as the object of research investigation, from definitional debates to discussions of methodological issues in research. Despite the lack of research that could build a theoretical framework for investigating tourism, recent studies of tourism have ranged across a significantly large field (Harrison, 2007). It has varied from research into destination images (Cohen, 1993; Selwyn, 1993) to investigations into the role played by tourism in modern society (Urry, 1990; MacCannell, 1976; Franklin, 2003). Tourism has become a highly respected field of research since the world started its transformation from a production to a service economy (Jaworski and Pritchard, 2005). The next section explores current issues in tourism in terms of its development.

## **2.3 Current Issues in Tourism**

Franklin and Crang (2001: 6) in their introduction to *Tourist Studies* point out the importance of tourism in modern life:

*“Tourism is no longer a specialist consumer product or mode of consumption: tourism has broken away from its beginnings as a relatively minor and ephemeral ritual of modern national life to become a significant modality through which transnational modern life is organised”.*

According to Franklin and Crang (2001), the word tourism refers to the system of production which consists of practice, discourse and materiality. They also highlight the development of moving towards viewing tourism as a system of presenting and performance rather than a study of representation.

### **2.3.1 Modern Life**

Modernity and modern life are a fast changing cultural formation (Franklin, 2003). Tourism is an important element of modern life and modern society (Shaw and Williams, 2002).

Bauman (2000; 2007) in his studies uses metaphors to express the modern life situation. The 20<sup>th</sup> Century is characterised by increase of mobility and fluidity in search for new experiences through tourism activities and also through the development of new media devices. '*Liquid modernity*' is a metaphorical concept introduced by Bauman (2000), used by him to refer common characteristics of '*liquidity*' to the fast changing modern life. Accordingly, Bauman proposed that tourists should be perceived as the main feature of the postmodern world (Mazierska and Walton, 2006). Bauman (2000) argues that the mobility of fluids associates them with lightness. Lightness and weightlessness are associated with mobility and inconstancy. As we travel, we behave like fluids. The lighter we travel, the easier and faster we move.

Tourism is a key element of modernity and it is not any more seen as an activity which takes place away from everyday life. Tourism is included into everyday life. It derives from the condition of life in modernity and the experience of modernity; it is not an escape from it. Modernity is about the permanence of novelty, it is not an escape to it (Franklin, 2003). Tourism is more than travel, it is more about accessibility of novelty and the modern world generally (Franklin, 2003).

Bauman talks about the fluidity of modern society. Liquid modernity is flexible and cannot hold its shape for long time (Bauman, 2007). The traditional solid society is an inflexible, hierarchical social modernity. Franklin (2003: 206) in his interview with Bauman points out:

*“What characterises his liquid modernity by contrast is the abandonment of the search for a blueprint, to search out and impose a newer, better solid form of social order. Transformation and states of becoming are the social realities we have to deal with and Bauman has characterised our central roles as consumers in liquid modernity as rather like tourists. Bauman tends to use tourism as a metaphor for contemporary life in Western societies”.*

Bauman (2005) also points out the concept of '*liquid life*' which is linked to liquid modernity and also shapeless and in constant change. Life in a liquid modern society has to modernise and cannot just stay still. Bauman (2005) argues that modern society is based on consumption. He (2005: 9) says that "*liquid life is consuming life*". Tourists as consumers feel embarrassed if they do not go along with progress and do not advance themselves. Tourism today is more liquid than before as it changes all the time (Urry, 2000). The concept of '*liquid modernity*' is important in the representation of the state of tourism as it reflects the development of this phenomenon. Thus the next two sections explore tourism development and changes in tourists' demands more closely.

### 2.3.2 Tourism Development

Tourism has become a significant part of life for members of Western society. People travel more now than they did before (Timothy and Wall, 2001). Cohen (2004) argues that tourism is so natural in our modern lives that it became very easy to identify a tourist among others. Tourists are everywhere and can be easily identified by, for example, the activities they undertake during a holiday. International tourism is characterised by irregular power relationships, which are more dominated by the developed world and had limited application in studies of policy and decision making in tourism (Shaw and Williams, 2002; Hall, 2005; Jafari, 2000).

It is evident that there is more to tourism than figures showing economic impacts on destinations. The economic and cultural significance of tourism is there for all to see, but as a research area it lacks conceptual credibility. In order to explore the essential non-economic aspects of tourism, this section provides a brief overview of tourism development and changes that have taken place as part of this development. This overview is able to shape the researcher's view on the issues of modern tourism and modern society.

*“Awareness of the past is necessary to understand the present, because everything in the present was determined by what has already happened”* Leiper (2004: 4).

Society is a vital force in tourism flows. Hence current trends within society predetermine the tourists' flows (Leiper, 2004).

Over the years, tourism business has become more complex and systematised. This is explained by the emergence of organisations with a narrow specialisation which tailor their services and products to the target market which is becoming more and more segmented. The World Tourism Organisation (WTO) illustrates how tourist numbers have grown. In the 1970s international tourist arrivals accumulated to 166 million, and in 2006 the figures show a staggering 846 million (WTO, 2006). Tourism, driven by key changes in external factors such as economic, social and political forces, has grown increasingly in volume and value over the last few decades (Yeoman *et al.* 2006). A demand to visit new places determines the emergence of new destinations for tourists.

### 2.3.3 Tourists' Preferences

There is empirical evidence of an increase in free time and experiences of leisure activities in the developed part of the world (Shaw and Williams, 2002). Modernisation and technology advances have contributed to the development of "*fast paced consumer societies*" (Timothy and Olsen, 2006: 139). The so-called '*post-tourist*' no longer needed authentic objects but enjoyed the imitation and the virtual imaginary that the thematised tourism of the 1990s provided (Franklin, 2003).

More specialised companies extend their choices to their potential customers. Thus, people have more choices in how to spend their leisure time and what activities to undertake. People are becoming wealthier, which encourages and allows them to take more holidays (Leiper, 2004). Poon (1994) draws the attention to two types of tourism, '*old*' and '*new*'. In '*new tourism*', consumers are growing more sophisticated and more demanding in search for new types of tourism products. Their competence is growing, as they have more knowledge on external factors which tourism is based on or has an affect on (Kandampully, 1997). For example, consumers became more environmentally aware (Poon, 1994). '*New tourism*' is characterised by market segmentation and flexibility, while '*old tourism*' (1950s-1970s) is associated with mass tourism and packaged holidays. Tourists have become more aware of their consumer rights and as a result are more confident in claiming compensation for unsatisfactory service (Sharpley and Forster, 2003).

Poon (1994) argues that mass tourism had its place in '*old tourism*' indicating that it is over and does not take place in '*new tourism*'. This statement can be argued as there is little evidence to it (Burns and Holden, 1995). Although there are growing numbers of new types of tourism appearing, mass tourism is still strong in its position and should not be ignored by researchers. Mass tourism is an activity which many people from Western developed nations enjoy (Pender and Sharpley, 2005). It feels safe and convenient to be a mass tourist when the tourist does not need to think and arrange his own holiday, as the industry does everything to meet his wishes and needs (Robinson, 2000). However, tourism has always been an experience for the elite, although it is called a mass movement of people. Millions of people travel annually, but they are still the minority (Leiper, 2004).

New tourists choose not to be distinguished, though they are aware of the possibilities of distinction (Cohen, 2004). Today people have more opportunities to travel, and society almost expects them to. If they do not travel, they lose status. Tourism is like a fashion which dictates what one should wear, and most would follow the fashion in order to receive

recognition by other members of their society. For some, travel is an indication of their status. Tourism is a vital element of modern society. Urry (2002) argues that having a tourist experience is a reflection of a modern life with the ideas that people's wellbeing will improve if they can go away from their place of residence from time to time.

The value of various activities in tourism such as sport, education, business, medicine and religion grows considerably among potential tourists (Lickorish, 1988). Today tourists expect a higher quality of service for their money. New tourists' interests affect overall demand factors (Lickorish and Jenkins, 1997). As a result, tourism marketers have to keep presenting new products to more demanding tourists, to ensure the success of their business. Travel marketers face the challenge of making a variety of tourist activities fully available to tourists. As the activities vary, marketers in turn need to be more sophisticated and creative in their choice of techniques and tools to influence tourists' opinions.

Package holidays might be of less interest to new types of tourists as they wish to undertake more individualised journeys with a personalised experience (Urry, 1990). Various types of tourism can accomplish the wish of new tourists to have an individual experience, such as backpacking tourism, where tourists are able to explore culture and nature (Lickorish, 1988; Yarymowich, 2003).

Today tourism is available to more people than it was the case several decades ago. The social composition of the tourist market has been transformed (Lickorish and Jenkins, 1997), which means that a wider spectrum of social classes can afford to go on holiday, not just the more affluent. This transformation is dictated by the increase of personal disposable income in recent years. Tourism as a phenomenon is possibly affected more by external transformations such as technological, political, socio-cultural and economic changes, than any other industry (Dann, 2002). Ritchie (1993: 214) states that:

*“Specific issues of such transformations are the increasing significance of resident-responsive tourism, global lifestyles, demographic shifts and an ever-widening gap between the North and South”.*

Tourism changes are a set of changes in lifestyle, an increase of free time and disposable income (Pearce, 1989).

Krippendorff (1987) argues that little has changed in tourists' motivations since research was carried out in the 1960s: The need to relax, escape, feel better and experience nature has remained the same. An activity holiday has become a more popular choice of holiday since

the late 1970s. According to Krippendorf (1987), the wish to relax and do nothing on holiday appears to be less popular, and tourists today tend to enjoy a more active and fun holiday experience. The changes in tourism products were primarily an increase of activity holidays, an extension of the season and the availability of tourism to a wider society. Prideaux (in Dann, 1996: 317-339) says that the present age of mass tourism, activity holidays and long-haul air travel is likely to continue into the future as the choice of modern society. There is an increasing emphasis on the environmental issues from the tourism industry. This would have implications on the consumers' behaviour (Cooper *et al.* 2008). Another social trend is growing diversity of the populations which marketing of tourism products needs to take into account (Cooper *et al.* 2008).

There are changes in the tourists' preferences which go back to the concept of '*liquid modernity*', where people go along with the progress and fast changing nature of tourism. The next section explores the concept of globalisation within the context of current tourism tendencies.

### **2.3.4 Globalisation in Tourism**

Globalisation has been an important element of Western society for the past 20 years (Hall, 2005). It enters our routine life through all the activities we undertake, the places we visit and the things we use (Edensor, 2001). Tourism, tourists, global cities have become increasingly characteristic and distinctive features of contemporary societies and global markets, and the economic significance (Saarinen, 2004; Church and Frost, 2004; Burns, 1999). Tourism has become an important element in a social process of change in which human systems, values and communities are being integrated in a move towards global, social and economic networks. During the last two decades, space and terms such as place, region and landscape have become a part of the conceptual armament of social sciences and cultural studies.

Tourism is one of the most powerful exemplars of globalisation in which consumers orientate themselves (Franklin, 2003; Shaw and Williams, 2002). Thurlow and Jaworski (2003) argue that mobility is the main feature of globalisation. Global sameness reduces cultural difference. Tourism is consumerism in a globalising modernity (Franklin, 2003). Shaw and Williams (2002) argue that the entire world represents tourism destinations. The borders are stretched across the countries.

Cohen (2004) notices two trends in tourism which contradict one another. Authenticity is becoming of less concern to contemporary tourists due to the aspects of globalisation which reduce differences and distances between destinations. From another point of view Cohen (2004) points out that the globalisation may lead to unpredictably new forms of ‘*otherness*’ within one’s own home setting. Cohen (2004) suggests these changes may break the boundary between tourism and ordinary leisure.

The next section provides an overview of the current issues of tourism. This draws attention to a wide range of aspects related to tourism and shows its diversity and complexity

## **2.4 Tourism within Social Sciences**

Urry (1995; 2002; 2003) is one of the researchers who places tourism with the system of critical social scientific research. Tourism creates a more fruitful and productive research foundation when connecting with the wider debates in the social sciences (Jaworski and Pritchard, 2005). Researchers are successful in understanding social reasons for travel (Urry, 2003; Jansson, 2007).

Urry has consistently contributed to the study of tourism for the last decade. For Urry, modern societies moved from production to consumption (Harrison, 2007). As a result, the post-tourist has emerged, the tourist of the post-modern world, looking for independent travel and individual care (Urry, 1990). Urry (1995: 129) says that the consumption of leisure should not be seen separate from “*the social relations in which it is embedded*”. Thus he places tourism as an emerging cultural activity in modernity and a positive outcome of modernity, clearly linked to the extension of leisure and holidays to workers, the democratisation of travel. Urry (2002) argues that through understanding the elements of the tourist gaze we are able to understand the objects of the society with which they are constructed. He (2002: 2) also claims that making sense of how society structures tourist gaze is an option to learn about the “*normal society*”. Tourism is always in a change in relation to social and cultural characteristics of tourists and tourism elements required in order to understand the difference (Franklin, 2001). Urry (2003) argues that social sciences have recently experienced the mobility turn. His study on mobility and “*social sciences bring the point of exploring network society*” (Jansson, 2007: 6).



In his book *The Tourist Gaze*, Urry (2002) develops the importance of mobilities, place and space (Franklin, 2001). Tourism is one of the most significant forms of temporary mobility (Hall, 2004; Sheller and Urry, 2004). Hall (2004) points out that mobility is a key notion of social sciences. However research into how it relates to tourism has been limited. Sheller and Urry (2004) say that different mobilities inform tourism, shape the places where tourism is performed, and drive the development of tourist destinations. They argue that tourism and mobilities are not separate concepts but that they are closely linked. Play and place are connected (Coles, 2007). The excitement of mobilities in highly mobile times, structured as they are by the language and practice of tourism, is that they generate new social relations, new ways of living, new ties to space, new places, new forms of consumption and leisure and new aesthetic sensibilities (Franklin and Crang, 2001).

Urry (2002) says that tourism and travel are more significant social phenomena than many researchers have realised. Urry's view on tourism is explored in relation to the pleasurable experience of something unusual and different. In his view (1990), tourism is a complex social and psychological relationship between the individual and society, having a great deal to do with extracting the familiar from the novel.

Urry (2000) also points towards the significance of copresence in tourism research. Copresence refers to the physical presence of individuals for social interaction. Larsen *et al.* (2007) show that much tourism should no longer be seen as insignificant. Researchers have not paid attention to the aspects of sociality and copresence and overlooked how much tourism is concerned with producing social relationships (Larsen *et al.* 2007). People on the move, in search of work, education, love, have close connections with others from the distance and they must travel considerable distances to visit and to receive the hospitality of their close friends and family (Urry, 2000). Copresence of individuals is essential to some forms of social intercourse, and from this stems the need for mobility (Shaw and Williams, 2004).

The above discussion has outlined the central issues within tourism. This was an attempt to locate tourism within the appropriate social sciences and indicate a wide range of concepts involved in tourism research. The spectrum of tourism is wide and influenced by various disciplines. Advertising is one of these disciplines. The role of advertising in tourism is significant as it will be discussed in more depth within this thesis (Chapter 3). Thus, the next section looks at advertising in the context of tourism and introduces the aspects related to this research. The tourism industry needs to absorb all of the aforementioned research areas in

order to connect with their customers. This is often manifested through the way they present their products and experiences to their potential customers in advertising.

## **2.5 Tourism Advertising**

Understanding the concept of '*image*' is central to the understanding of tourism advertising, as it is explored in this study. Ahmed (1991) defines image as a mental construct created by the consumer on the basis of a few impressions chosen over the range of other impressions. An image develops a vision through which a person perceives his/her environment. This image development depends on a person's beliefs, perceptions and attitudes (Pink, 2001). In their definition of destination image, the WTO (1979) suggests that image is a complex of imitation of an object; all the conceptions of a destination held. Various images which relate to tourism activities and destination are formed by tourists on the basis of promotion, previous experiences and other aspects which can influence the image formation (Morgan and Pritchard, 1998). This study explores the perceived image which is constructed from figures of speech about tourism related products described in print advertising. The tourist image can influence the decision-making of the consumer (Urry, 1990). Morgan and Pritchard (1998) point out a wide range of functions of images in tourism. It varies from enhancement of positive perceptions of the product to communication of messages about certain places. With this in mind, this study explores tourism in advertising in the 1970s and today by using the linguistic approach introduced in the following section.

### **2.5.1 Linguistic Approach in Tourism Advertising**

Linguistic analysis of tourism advertisements lies at the heart of this study. This piece of work is probably the first attempt to use a linguistic approach within tourism advertising. A major strength of this thesis is in the detailed analysis of figures of speech used in tourism advertising. This is a promising and under-researched field which is not only explored in this work but also requires further development.

There has been a little discussion between researchers who primarily study linguistics, and those who mainly focus is on tourism (Jaworski and Pritchard, 2005). In creating and

presenting such relationships, this study aims to make contribution to the emerging debates around linguistics and tourism. The study extends across disciplinary boundaries. This diversity is reflected in the mix of disciplinary notions derived from this study, which include: language and communication, advertising, linguistics and tourism. The aim is to place linguistics at the centre of studying tourism advertising and to highlight how the multiplicity of tourism in different periods of time can be explored through linguistics. Linguistics is also a product of social relations and it is necessary to explore and understand how its meanings have been constructed and used across tourism experiences.

The thesis asks how linguistics, understood here as a study of language and explored here in terms of figures of speech, shapes tourism representation. As tourism is in a constant change, this study compares two important time periods. More specifically, the study examines how figures of speech can create the identities of tourists, destinations, tourist attractions, and so on. Linguistics only recently recognised the domain of tourism as an important context for the study. The book by Jaworski and Pritchard (2005) is the first publication which brings together the areas of sociolinguistics and tourism. They point out that our social lives are constructed through language (Jaworski and Pritchard, 2005). Thus linguistic analysis in tourism advertising requires further research.

## **2.6 Summary**

The chapter has set the scene for this study. It has mainly reviewed the context of tourism research to point out the complexity of tourism as a social phenomenon. The debates surrounding tourism leave this research area lacking a systematic framework. Many disciplines have contributed to tourism research theory due to its multifaceted nature. The range of tourism research is very wide. The linguistic approach is seen as a way of contributing to the theoretical knowledge of tourism research. Thus, the next chapter explores the generic issues of advertising followed by more specific tourism related advertising and challenges in applying a linguistic approach to the analysis of tourism advertisements.

## **Chapter 3    *Language in Tourism Advertising***

### **3.1    Introduction**

This chapter provides an overview of advertising as an area of study, particularly emphasising its role in communication. It draws on the links between advertising language and tourism aspects discussed in the previous chapter. Chapter Two concluded that tourism images should be seen within a broader cultural context since tourism reflects and underpins cultural infrastructure. In this chapter the focus is on aspects of analysing tourism advertisements, particularly on linguistic approaches to understanding tourism images in print advertising. Advertising does not only reflect the cultural values of society drawing upon present images, but also plays an important part in building these values through their contribution to the process of socialisation (Morgan and Pritchard, 1998).

Advertising is a complex area to research. A great amount of useful empirical evidence in advertising has appeared over the last 20 years. It ranged from academic research to market research studies and government reports (Luik and Waterson, 1996). Advertising has developed into a growing subject of study, approached from different areas of research expertise, such as psychology, sociology, linguistics, mass communication, marketing and anthropology (Vestergaard and Schroder, 1985; Tanaka, 1994; Leech, 1966; Davies, 1987; Davies and Walton, 1983; Davis, 1988).

Research into the linguistic characteristics of advertising has clearly increased over the last few decades (Simpson, 2001; Aitchison and Lewis, 2003; Beltrami and Blasko, 1986; Crook, 2004). Nevertheless, the area is still under-researched. Literature in the field of the linguistic aspects of advertising has tended to concentrate on the main levels of language use in advertisements such as the semantic meanings of words although more specialised research into advertising has focused on their intellectual features and characteristics (Pateman, 1980; 1983; Redfern, 1982; Harris *et al.* 1986). The chapter starts with a general discussion on the nature of advertising to explore its position in this study.

## 3.2 Nature of Advertising

More than a hundred years ago advertising was a simple set of announcements addressed to the public at the level of the national economy. Today, advertising is a large and very structured system which involves large sums of money. It is a very profitable industry in its own right and it is also an important element of the urbanised culture (Brierley, 2002). A great deal of research in advertising does not completely provide the answer to the question of what makes effective advertising. The success of advertising is not guaranteed no matter how much is spent on it (Luik and Waterson, 1996).

Within modern society advertising is something one simply cannot avoid. It can be found in almost all media; magazines, radio, television and other sources such as the Internet. Advertising is one of many ways in which messages about products and services are relayed to the public. It involves the use of specific structures and techniques. The complex nature of advertising with its approaches to communication makes this field a subject of interest in its own right.

Advertising is not easily defined, although many researchers from different areas have offered their own definitions (Arens, 1996; Belch and Belch, 1998; Armstrong and Kotler, 2000; Vandern Bergh and Katz, 1999; Cohen, 1972). Generally, advertising is defined as a paid form of non-personal communication about ideas, goods and services to a target market through different types of mass media (Kotler, 2000; Lee and Johnson, 2005). Mass media ranges from traditional types such as newspapers and radio to new media types like the Internet.

Cook (1992) argues that '*advertising*' is interpreted both more broadly and more specifically: more broadly, because it includes advertisements which do not offer a product at all; and more narrowly because, with the appearance of television commercials in the 1950s, advertising has changed in its character. Cook (1992) claims that the word "*advertisement*", out of context, is no longer related to everything which falls under the dictionary definition (the public promotion of something), resulting in this word having many different definitions which depend on the applied context. Thus, the next section explores more closely the changes of advertising and the determinants of these processes.

### **3.2.1 Advertising Development**

The field of advertising is going through considerable developments that change the nature of advertising (Lee and Johnson, 2005; Arens *et al.* 2008). Jefkins (2000) argues that the development of advertising in the 1980s and 1990s was greater than during the previous 200 years. These changes are determined by: clients and consumers' growing demands for more effective results; the emergence of very creative advertising agencies; creation and fast growth of new information technology devices (such as the Internet *etc.*) which affect the advertising process and consumers who look for innovation (Belch and Belch, 2004).

Advertising has changed in reaction to developments in mass media, advances in technology and to other socio-economic and cultural factors. By the 1970s, products had become associated with status and group identification. The 1970s were defined by appeals to the masses (Lee and Johnson, 2005). The 1990s were characterised by a cynical attitude towards advertising congested with manipulative and exaggerated messages (Lee and Johnson, 2005).

Today, target markets have become increasingly fragmented which reflects the range of lifestyles in modern society (Lee and Johnson, 2005; Belch and Belch, 2004). Advertising has become considerably dependent on humorous tactics and creativity in communication with consumers. Arens *et al.* (2008) argue that advertising has also been criticised for its lack of honesty and ethics. The development of new information technology devices and implementation of new legislation have also significantly affected advertising (Jefkins, 2000; Arens *et al.* 2008). The next section explores the role of advertising as a part of marketing communications.

## **3.3 Advertising as Communication**

Advertising is a process of communication. The word “*advertising*” is used to cover a much wider spectrum of services that belong to marketing communications, as part of the advertising industry.

According to Tanaka (1992; 1994), in order to understand advertising as a form of communication, it is necessary to explore it as a part of social discourse which is very effectively connected to the economies of Western countries. Advertising communicates

messages in an attempt to inform an audience about the characteristics of an advertised product. It is a type of social interaction between an advertiser and a consumer, with the objective of communicating the information required.

### **3.3.1 The Role of Advertising**

The role of advertising is complex. Advertising performs various functions. It informs the audience about the qualities of the advertised product. Advertising also persuades potential consumers to purchase products or services. In some cases advertising can combine two functions, the persuasive and informative (Lee and Johnson, 2005). It might serve to remind the audience about the product to sustain consumer loyalty. Luik and Waterson (1996) argue that advertising does not ease sales expansions for individual brands. Sales are affected by many factors, of which advertising is one.

Advertising emphasises to the consumer the benefits of the products expressing them through images. If the benefits of the product are communicated to the consumer, the advertising message has a higher persuasive effect as it reaches consumer needs (Bellizzi *et al.* 1994). The advertiser makes a decision as to the purpose of a particular advertisement. For instance, it can be image representation or information providing (Koth, 1987; 2002). This thesis will focus mainly on advertising as image representation, especially as it is expressed by figurative language devices.

To understand how the process of advertising communication works and addresses its customers, one has to explore the relationship between the two phenomena: advertising and society.

### **3.3.2 Advertising and Society**

To analyse the advertising structure and its language, it is important to establish the role that advertising plays in modern society. This section aims to identify the main concerns of the advertisers when addressing their texts to consumers. Links have to be made between the needs of society and advertising with the advertiser.

Even though the specific impact or “*effects*” of advertising are not easily understood, according to Pollay and Gallagher (1990: 360), “*the growth of advertising as an institution in society is increasingly large propaganda on behalf of products and services that symbolise progress*”. A connection in advertising is drawn between the advertised product and the main social and personal values of the customers (Inglis, 1972). The main function of modern advertising as a part of marketing is to identify consumer needs and wants through research and to provide the ways of satisfying those needs (Evans, 1974).

Some researchers (Thurot and Thurot, 1983; Davis and Walton, 1983; Downs, 1984) argue that a key role of advertising is to present a model of a perfect society with which consumers identify and which they can even replicate. People perceive the advertised product as being real, not just something to be bought and sold, but a true reflection of the society which it represents (Klapper, 1960). Evans (1974: 38) says that “*most advertising is well within the bounds of moral behaviour, and when people object to it they do so for the most part because it is irrelevant to themselves*”, and also because it conflicts with their view of normative social standards.

Addressing an audience, advertisers take into account consumers’ attitudes to the advertised product, which may lead to changes in their behaviour and opinions (Ustinova and Bhatia, 2005). Products have social meanings if they represent certain images, notions and feelings, in linguistic form. Through these social meanings they relate to their consumers.

Successful advertising is capable of increasing sales of the product and presenting a pleasing and real picture of that product for the consumer. This matter is particularly important in this thesis as it examines the tourism product with its unique and largely intangible characteristics. This type of product can be turned into meaningful signs and denoting a certain way of life, and also a certain type of individual or consumer.

Advertisers draw links between a product and its mental representation in the minds of consumers, making them respond appropriately. Thus, the images of the advertised products are linked with the mental representations of the product in the public’s mind (Ustinova and Bhatia, 2005).

Williamson (1978) argues that the advertisement is the system in which products and customers are connected. She argues that advertising sells consumers “to themselves”, or sells them what they want to see. The changes and trends underlie the advertising structure. Since advertising is a product of the social environment, it reflects all parts of modern



society (Williamson, 1978; Jones, 1986; 1992; 1998). Despite the fact that Williamson held this view in 1978, it is still significant today and appropriate in relation to the discussion in this research:

*“Advertisements are selling us something else besides consumer goods: In providing us with a structure in which we, and those goods, are interchangeable, they are selling us ourselves”.* Williamson (1978: 13)

Evans (1974) argues that advertising does not exist in its own right, but it is incorporated in various business areas. Through advertising, producers reflect the intentions of the industry. According to Leiss *et al.* (1990), customers receive a persuasive and convincing message from advertising at a subconscious level. Advertisers draw links between the needs of possible customers at the subconscious level and the use of the advertised product. Leiss *et al.* (1990: 28) state that “*advertising creates demand, which would not exist in its absence, by manipulating people’s normal motivational impulses*”.

Therefore, the contention is that the advertising message is a mirror that reflects the society at which the advertising is targeted. Consequently advertisers demonstrate what consumers want to see. Advertising can influence the decisions of customers, thus persuading them to change their opinions. However, as mentioned earlier, this effect occurs at the subconscious level. Language plays a significant role in ensuring that this can happen. An assumption is made in this thesis that advertising messages can yield representations and perceptions of society through the use of advertising language. It is possible to see what society regards as important and necessary by looking at modern advertising. The way in which tourist destinations are represented in advertisements can reveal those notions or images which people consider important and attractive and which are likely to be persuasive (Lollar and Doren, 1991). Advertising both illuminates the way places need to be presented to tourists and it also tells us how people seem to perceive a destination in relation to their real personal experience.

According to Neelankavil *et al.* (1994), cultural features should be taken into account when formulating advertising. Advertising as a form of social communication reflects the culture of society and Thurot and Thurot (1983) and Neelankavil *et al.* (1994) argue that the attitudes and values of society are replicated in the perfect model in advertising, and thus consumers can identify with the content of advertising. One of the illustrations of culture at work in advertising is the different use of humour in various countries. Although humour is accepted and positive in a British context, it would not be received in the same way by other

people, for example, an audience in Germany (De Mooij, 1998). Humour is a powerful but risky type of appeal (Fill, 1999).

### **3.4 Print Advertising**

Newspapers and magazines are the main types of print media. Among the advantages of print advertising are creative flexibility, audience interest and geographic selectivity (Binkert and Roberts, 1995).

Headline is the most important element of print advertising. Headlines are the words that have been found to be read first and thus positioned to attract the most attention from the consumer. Thus, the main role of a headline is to attract readers' attention and interest them in the content of rest of the message. Belch and Belch (2004) indicate that the headline is the first thing consumers pay attention to in a print advertisement, followed by the picture. Only 20% of readers look to the body copy (Belch and Belch, 2004). Therefore, it is vital to get the main theme and appeal right in the headline. Headlines can also segment markets by attracting attention of consumers who are most interested in a specific product. This market segmentation starts by selecting particular publications, for example, general-interest or travel publication (Belch and Belch, 2004). This can be important within the context of tourism because tourism markets are becoming more segmented and people search for more new types of tourism experiences (Leiper, 2004).

Different media channels are known to have their own strengths and weaknesses in delivering different types of messages. Print media, such as newspapers and magazines, enable the consumer to set the pace. Thus, this gives the opportunity for drawing connections and setting the points of interest (Kim *et al.* 2005). Print advertising sustains longer. Print media sets a comfortable environment for learning where the information can be interpreted easily. Messages in print advertising more often lead to change in behaviour (Kim *et al.* 2005). Therefore, print media is more successful in persuading consumers in their choices. Literature suggests that advertising in newspapers is considered to be more informative and reliable. In their study on tourism advertising effectiveness, Kim *et al.* (2005) conclude that print media are closely connected to gathering travel information.

Print advertising is a particularly rich field for the purposes of this study. It is one area where a focus on the reader is crucial in securing the nature of the rhetorical objective. The choice of print advertising was determined by the central concept of this study which is a textual analysis.

In order to achieve the main objective of advertising, that of persuading people to buy a product, the advertisers first of all have to make their advertisements attract the attention of customers. Catching the customer's attention has a positive impact on advertising, as it sustains the message for a longer time in customers' minds. Print advertisements have to compete with each other and with all types of other texts in a literate society. Therefore, advertisers look for effective language devices to achieve successful communication with the consumer.

This part of the chapter provides a general overview of different types of advertising focusing mainly on text in print advertising with which this work is preliminarily concerned. Textual commercial advertising is divided into digital advertising, broadcast advertising, print advertising and outdoor advertising (Fuentes-Olivera *et al.* 2000). Flyers, radio, television, cinema, magazines, newspapers, brochures and many others are all types of commercial advertising.

An important point to stress is that advertisements appearing in different mass media differ from each other in ways that relate to the medium (White, 1988; Sheperd, 1994). For example, television advertising can use music or special effects etc., whereas print advertising, which is unable to use such tools, relies mainly on language use and images. On the other hand, its' strength comes in that different ways can be used to engage the audience.

Mass media is very effective in providing identifiable meanings for society (Whitney, 1976). Therefore advertising, as a part of mass media and as a communication tool in society, is valuable in presenting the advertised product in an appropriate and simple way. Williamson (1978) suggests that the very pervasiveness of advertisements in all media produces an image that is perceived as being real by society. This makes it logical that the main principle of all advertising is to outline a life which society wishes to see. Society wishes to see a perfect idealised image of itself in advertising. However, the figures of speech discussed here introduce ambiguity into the communication. This makes the use of figures of speech ironical or inappropriate. The matter of how society interprets figures of speech requires in-depth research. It remains unclear how society perceives figures of speech in advertising, when a simple and understandable meaning is necessary for potential consumers.

This thesis explores only print advertisements in newspapers, magazines and brochures. Travel brochures are probably the most popular type of tourism advertising. Brochures are created not just for promotional purposes but also to provide information. Some types of tourism products use brochures more than others. For example, destinations rely extensively on travel brochures (Morgan and Pritchard, 1998; 2000). Many studies explore the description of images in travel brochures (Uzzell, 1984; Echtner and Prasad, 2003; Molina and Esteban, 2006). A debate exists about the significance and influence of travel brochures over tourists' decision-making process. Molina and Esteban (2006) examine in their study whether information sources satisfy tourists' expectations and needs, and conclude that the destination image is the major reason why tourists choose that destination, and tourist brochures are important sources in forming touristic notions.

Print advertising enables the reader to set the pace and offers the opportunity for drawing links and connections on the points of interest (Spears *et al.* 1996; Wernick, 1991; Javalgi *et al.* 1995). Kim *et al.* (2005) argue that print advertising provides a more comfortable learning environment, where information can be more easily communicated and understood. For example, magazines offer high-quality reproduction and are a self-interest medium for readers. The convincing and persuasive language in print advertising can bring a long-lasting change to the attitudes and opinions of the reader in that context (Kim *et al.* 2005). Motes and Hilton (2002) claim that print advertising is often used to create positive images and to accomplish the task of persuading and selling different types of tourism product, from destinations to various modes of travel and accommodation.

### **3.4.1 Text Structure and Consumers as Readers**

Packard (1956) criticised advertising for manipulating consumers by using psychological appeals. Advertising appeals vary, from provision of information to involvement of emotions. Fill (1999) indicates that all advertising messages should include rational information and emotional appeal, although the degree of it might vary. Consumers' expectations of advertisements can be interpreted as literal or stylish, and on the other hand as serious and entertaining (Lannon, 1992).

Scott (1994b) argues that consumers as readers process advertisement text as complex interpretation. Advertisements perceived as any type of text can be ignored and enjoyed.

Text structure shapes and guides consumer response, although it does not determine it (McQuarrie and Mick, 1999).

Indirect headlines are more effective in attracting consumers' attention, because they provoke interest and direct consumers towards the body copy for follow up explanation (McQuarrie and Phillips, 2005). Indirect headlines use various tactics ranging from questions to puzzles (Belch and Belch, 2004). Some advertisements use subheads to enhance the readability of the message to avoid large amount of body copy (Belch and Belch, 2004).

To summarise, print advertising involves various tactics and appeals in their structure. The next section provides the overview of the images used in tourism advertising.

### **3.5 Tourism Images in Advertising**

Visual elements play a significant role in the structure of many advertisements (McQuarrie and Mick, 1999). The marketing of tourism products extensively uses visual images (Dewar *et al.* 2007).

Gonzalez and Bello (2002: 53) argue that “*tourism is a service with its own unique nature, thanks to its chief characteristics*”. Those characteristics of tourism make the marketing side of it important and challenging for tourism management. Tourism, being about a set of different experiences and not about a single product, makes it an important point in the approach undertaken by the marketers. It is not an easy task to represent experience as it varies from one individual to another. One of the significant management decisions lies in the area of marketing. Marketers face the challenge of creating and forming tourism images. An important point for this study is the approach which marketers take in displaying their tourism product. The approach involves various techniques in the use of language, for instance, including the visual, which allows tourists to draw familiar images of tourism products such as a tourist destination or a tourist attraction. Marketers search for ways to please their customers by making them interested in the qualities of the advertised product.

Advertising is a vital element in the presentation of tourism products, as it is one of the few means by which tourism can be visualised before the actual experience takes place. According to Krippendorf (1987), the marketing techniques of tourism are the same as those

used in selling cars or other consumer products, but because they deal with desires and dreams, people and cultures, it is suggested that a greater responsibility is placed on the marketers (Krippendorff, 1987). This suggestion is vague as the notion of '*dream*' is unclear. Any product could represent a certain dream for the consumer.

Manuel *et al.* (1996) argue that in order to sell a product, tourism marketers present an idealised image of tourism. Advertisers create an image of tourism which is suitable for tourists; the image they expect and want to see.

Successful advertising forms and conveys a positive image of the tourism product to tourists. Bojanic (1991) indicates that advertising is an effective means of improving tourism product representation. Advertising helps to create the image of the tourism product when the consumer is unfamiliar with the presented product or unclear in his/her view on it (Bojanic, 1991). Advertising can also enhance those already existing representations in tourists' minds.

Advertisers have to portray an enjoyable experience and attract the tourist through the image of the destination and the services on offer (Jenkins, 2003). This implies the creation of a different view on advertising, one which makes culture, activity holidays, social values and history a significant part of the advertising image (Britton, 1979).

Marketers ensure that advertising reflects the country's development and attractions and avoids the creation of an unrealistic fantasy world and the resulting misconceptions between tourists and the local population (Eyster, 1976). However, it is not always a realistic and honest image offered by marketers in advertising messages. Goulet (1977) argues that intangibility of tourism is created by fantasy creation; images of third world destinations are not always realistic as people might not be ready to face the reality (Cohen, 2004).

To sum up, the tourism product is comprised of its unique characteristics which are hard to manage and the advertising sector is seen as a tool which is able to contribute significantly to the tourism image representation (Dewar *et al.* 2007). Marketing of tourism activities puts the advertising at the centre, as the creator of the image of the tourism product, as the fulfilment of the tourist's dream of free time, away from the world of work and routine. The brochure is also one of the creators of tourism images (Jenkins, 2003). Advertising is responsible for forming the first impression of tourism activities. Some tourists rely solely on the information they receive from tourist brochures or other types of promotional material. The destination images are created not just through the pictures and photographs

but also through the use of particular language which functions not just as an information channel but as a persuasive communication tool (Baloglu and McCleary, 1999). Language is a vital part in print advertising and is explored in the following section of the chapter.

### **3.5.1 The Language of Tourism within Advertising**

Language in tourism offers more than just pure information to potential tourists. Tourism has its own language with which it communicates and develops the images of tourism. However, only a limited amount of research can be identified in this field. A particularly under-researched element of language are figures of speech, which are often used in advertising, as will be discussed in this work and which can be seen in the research of a limited number of others.

In spite of the evident significant role of language in tourism, this relationship (language and tourism) received very modest attention from tourism researchers (Cohen and Cooper, 1986). The language which represents tourism has a central connection with tourists' attitudes to languages that deserve to be included in the overall research of language and tourism (Huisman and Moore, 1999).

Dann (1996) expresses the opinion that tourism is a language of social control. He explores the way in which tourism controls tourists, directs them and tells them what to do. The same can be observed in the language of advertising. It directs tourists in their choice of holiday. Tourism advertising, through the use of language, creates and supports tourists' experiences and images of destinations (Urry, 1990; Hughes, 1995). Harrison (1997) argues that the language of tourism is flexible and pervasive and differs in its approaches from one type of tourist to another.

### **3.5.2 Authenticity and Imaginary in Tourism Advertising**

Tourism is one of the ways in which a person can experience life and develop her/his own identity. Through tourism, people grow and learn - not just about different environments - but about their own being, through the way they handle the tourist experience. Therefore, one of the concepts in travel promotion is discovery of 'the authentic', as the holidaymakers

take the opportunity to experience life outside of their place of residence. MacCannell (1976; 1989) says that tourists are not the observers in this experience of the outside world but they are part of it. Depending on the type of tourist, some are more involved in tourist activities than others. The invitation to the tourist to experience authenticity would seem to be common to all tourism (MacCannell, 1976). MacCannell (1976) argues that the tourist searches for identity through authentic experiences of unfamiliar surroundings. Advertising often portrays local people as authentic and different, in order to create certain images in tourists' minds about the locals (Reisinger and Steiner, 2006).

Different tourist destinations carry different images (Boorstin, 1961). Tourists are free to make their own choice about the way to connect with this imaginary nature (Leymore, 1975). Tourism offers tourists an opportunity to realise their imaginary ideas and wishes. Leymore (1975: 34) says that *"advertising is a mediator between the abstract and the concrete"*, through which main cultural perceptions are uncovered from tourists' expectations and needs (in Cohen, 2004). According to Cohen (2004: 253), the *"tourist industry, with the help of its advertising, is able to attract tourists to a place by advertising it as a "paradise" and thus invoking deeply set, unconscious cultural motives in the prospective tourists"*. However, the changes in modern world have brought the appearance of the post-tourist who is interested in individual holidays and is more aware of tourism *'behind the scenes'*.

Henning (2002, in Dann, 2002: 169-187) argues that myths of tourism differ from myths in literature and films, as tourism at some point brings tourists to the real world. Tourists are still obsessed with their dream wishes, but they are open to experience the images they have received through advertising. Tourism creates an unreal surrounding within which physical activity takes place (Henning, 2002 in Dann, 2002: 169-187). Imaginary and real of tourism complement each other. Cohen (2004: 273) argues that:

*"The tourist industry plays upon and exploits the hidden desires of modern man, by enticing his imagination with the prospect of the realization of his paradisiacal dreams; but it is precisely because in the modern consciousness the quest for paradise ceased to be a pursuit of an authentic Center of his own culture, that the paradisiacal quest of most mass tourists is fairly easily satisfied with the commercialised 'paradises' he is offered. The very success of the tourist industry depends upon the willing participation of the tourists in the game of delusion; most tourists are, in a sense, 'accomplices' of the tourist industry in their own half-serious deception"*.



The next section introduces the representation of tourism through language. The section attempts to understand how language shapes tourism and the tourist experience.

### **3.5.3 Perceptions of Tourism via Language in Advertising**

Language in advertising aims not only to persuade but also ‘seduce’ the audience by its rhetorical technique (Barthes, 1964). Tourism advertising text is based on implicit meanings which recall the intended image of the product presented by the advertiser. As part of public communication, advertising should be aimed at the “*smallest affective or intellectual common denominator of the audience it is geared towards*” (Haineault and Roy, 1993: 11). Advertising approaches its audience with language suitable for the occasion. Suitable for the occasion means that it is appropriate to address a particular consumer within the context of advertising. It is difficult to communicate successfully to everyone in similar terms as variations between consumers need to be taken into account. These variations include character, income, environment and many others (Evans, 1974). When advertising tourism products, marketers consider the characteristics, needs and wants of their consumers. Advertising is part of social life and the way advertising communicates to society; the techniques it uses in its language are all important components in the perception of tourism products.

Advertisers act as linguists who use words with specific semiotic meanings. The real attributes of tourism perform an important function in producing effective and attractive images which satisfy the needs of tourists as they seek to obtain more desirable and less imaginative pictures of tourism (Urbain, 1989). Advertisers place the information in a setting of images, from which tourists have the opportunity to explore assumptions, whether cultural or otherwise, about the destination or other tourism aspects. Tourists derive the real and the imaginary through the information conveyed in advertising (Uzzell, 1984).

A successful communication and work of print advertising is achieved by the semiotic structure of texts. Advertising communicates to tourists through a set of signs with their own meanings, intended to form particular images. Thus advertisements consist of reality and the imaginary. In processing text of advertising, the imaginary meets reality. According to Uzzell (1984), the addressee works hard to derive the intended interpretation of the

advertisement. The processing work of advertisements plays a significant role in the discussion in later parts of this thesis.

Advertising is viewed as a technique of image formation through the information provided, and the destination image becomes central to tourism, determining the choice of the holiday. According to McKay and Fesenmaier (1997: 538), the “*destination image is a key factor in the leisure travel decision-making process*”.

### **3.5.4 Destination Image**

The promotion of tourist destinations is a challenge (Riley and Van Doren, 1992). The images which people hold about a destination have a vital role in a destination’s marketing success. Chon (1991) explains it by the suggestion that the consumer makes a decision upon his/her beliefs and perceptions of the destination rather than the objective reality of it. Tourists do not just rely on written information to gather knowledge about the destination, thus advertisers have to make decisions as to how to make the language visual (Butler, 1990).

Marketing in tourism is designed to attract tourists to particular places (Phelps, 1986). For instance, Santos (2004), in her study, looks at the way marketers picture Portugal. Her research into the representation of tourism destinations by the mass media has primarily focused on the ideological implications of advertising messages. MacKay and Fesenmaier (1997) examine aspects of the promoted and perceived images of destinations. They state that there are identifiable processes and features which correlate between the promoted and perceived images of the destinations. In their study, MacKay and Fesenmaier (1997) analysed the images created in the pictures of destinations. They state that those pictures not only create the image of the tourism product, but also present qualities, values and concepts to potential tourists. Cohen (1995) analysed the images which marketers use to attract tourists to the British Virgin Islands. He explores the differences and similarities in images perceived by tourists and residents and focuses on assumptions about sexual desire and nature which underlies links to its natural beauty. MacKay and Fesenmaier (1997) argue that advertising is an important part in marketing destinations. However the destination image formation is a compound of both individual inputs and also marketer inputs.

The importance of the tourist destination's image is well acknowledged, since it affects the tourist's subjective perception and attitudes in choosing a destination (du Rand and Heath, 2006; Beerli and Martin, 2004). Images are important as perceptions and ideas stimulate customers to act more than reality itself does (Gallarsa *et al.* 2002). Ritchie and Crouch (2000) argue that the most important product in tourism is the destination experience. Destination and experiences which take place in these destinations are increasingly regarded as the central components of tourism competitiveness and are therefore receiving more attention (Ritchie and Crouch, 2000).

According to Lickorish and Jenkins (1997), tourists first of all choose a destination and only then make a decision about accommodation and other services. Therefore, the impact which the image of the destination has on the customer is considered significant and substantial in the consumer's decision-making process. Researchers from a variety of social sciences explore how people decide where to go for a holiday. The tourism destination image-creating process is mostly studied to explain tourist behaviour (Gallarza *et al.* 2002). Usually tourists choose the destination first, therefore, it is the main product type which is advertised to attract the attention of potential tourists (Kozak *et al.* 2004).

Tourist destinations are recognised as the main elements of international and local tourism activities. Every destination offers different types of services and products to their tourists. However, each tourist also has the opportunity to make a choice from a variety of destinations (Crompton, 1992). Creative language will enhance the attraction of tourists to the image of the destination. Different features can influence the decision about destination choice. This decision depends on personal motivations and destination image perceptions by the tourist.

Morrison *et al.* (2002) presents two criteria; objective and subjective, that help to decide which best meet their own criteria where the destination choice and its image perception are concerned. He considers the image of the destination to be based on subjective criteria and includes prices, locations and characteristics of facilities mixed with objective criteria. However, both criteria are important in forming a destination image.

Image plays a key role in the marketing and promotion of destinations (Baloglu and McCleary, 1999). It is claimed that image perceptions of destinations may not always reflect reality; unfortunately, they could affect the destination choice of potential tourists when deciding where to take a holiday (Goodrich, 1978).

Mckay and Fesenmaier (1997) have sought to investigate aspects of the promoted and perceived images of destinations. They point out that differences in the interpretation of visuals can be attributed to differences in the pictures being evaluated, differences among the individuals performing the evaluation, as well as interactions between these two factors. In an assessment of previous literature on the subject they conclude that both personal factors (demographics, culture and familiarity) and also attributes of the object being perceived (such as physical features) have been found to be relevant to an understanding of image assessment. They have sought to extend understanding of the relationship between promotional and perceived images, making the point that an imaginary perspective is a useful tool in the comprehension of the effects of tourism advertising. They clearly point out that pictures not only present the tourism product, but also in many instances communicate attributes, characteristics, values and ideas to tourists (Ross, 1998).

Travellers' images of tourism destinations are to a great extent influenced by the sources of information they are exposed to. Gunn (1972) conceptualises the evolution of image in travellers' behavioural processes and suggests that the initial image formation is largely a function of information sources before visiting the destination (in Baloglu, 2000: 68).

In print advertising, the image of the destination is formed by a set of words. Words are the main tool with which advertisers attract the attention of tourists. The formation of destination images is an important issue in advertising as it is not just an intangible product but also the product which is very often unfamiliar to potential tourists. Being a key element of the decision-making process, the advertisers' task is to visualise the characteristics of the destination image and to familiarise tourists with the product.

### **3.5.5 Brochures**

As the subject of this thesis is print advertising, the importance of brochures as advertising material requires acknowledgement. According to Hudman and Hawkins (1989), a lot of tourists depend on the information presented in tourist brochures. For some tourists it is the only source of information from which they make their final decision.

Brochures have different purposes. One purpose is to promote the holiday and another is to provide information about that particular holiday. Brochures are a good example of an advertiser's skills in finding the appropriate words to convince tourists to buy a service.

Potential tourists often face ambiguity in the content of tourist brochures. A representation of services and hotels can lack clarity and structure. Hudman and Hawkins (1989: 97) say that *“pictures can be confusing; when they are combined with unclear information and factual inaccuracies”*.

Tourism brochures have been explored by various researchers, however it is the images (pictures and photographs) printed in brochures that have attracted the attention of academics. Limited research has been undertaken in the area of language use as such in the texts of brochures. This research has identified a significant gap where the role of figures of speech in promotional tourism texts is concerned. This research aims to illuminate and investigate this matter; to establish the importance of product images created through words with an intended ambiguity.

### **3.6 Linguistic Analysis of Tourism Advertising**

Language use in tourism advertising has not been researched previously to a great extent. The majority of tourism research explores the images represented visually as the visual plays a vital part in the production and performance of tourism (Jarowski and Pritchard, 2005). However, less attention is paid to the text in this context although it also represents the visual. It could be argued that the research of the text without image would appear de-contextualised, but in order to understand the function of text on its own, it is necessary to explore it as the main research subject. As the first serious attempt to undertake detailed linguistic analysis, the thesis attempts to provide preliminary outcomes which would further assist the research in similar areas.

Print advertising is a particularly rich field for the purposes of this study as the central aim of this thesis is to apply a linguistic approach to the analysis of the advertising text. This kind of detailed analysis of figures of speech used in tourism advertising does not appear in the previous research.

Figures of speech as figurative devices of language have been extensively researched in the context of language and communication studies. There were some attempts to explore metaphors and puns in advertising. Major research was undertaken by Phillips and McQuarrie (2002; 2004) and McQuarrie and Mick (1999). In their studies they discuss the role of figures of speech in advertising. McQuarrie and Mick (1999) conclude that consumers

are more favourable towards the advertisements which involve the use of figures of speech, as it helps them visualise the product.

Advertising and tourism have become the areas of growing attention from the research point of view. Both subjects are fast growing and require constant research to understand their aspects. Tourism has been researched by experts from different disciplines (Franklin, 2004). The complex nature of tourism research (discussed in Chapter 2) suggests the need for the visual devices to express tourism images in advertising. Dann (1996) points out that analysis of advertising context of tourism indicates how images are perceived by the consumers. The analysis of tourism advertising is of high importance to research within organisations of tourism and advertising as it offers a new outlook into these areas.

To interpret figures of speech effectively, theoretical knowledge of linguistic studies is required. The next section provides an introduction to linguistic approaches within the tourism and advertising research.

### **3.6.1 Critical Linguistics and Pragmatics**

The data in this study operates at a linguistic level. The implied reflexivity of language use invites an analysis following the traditions of Critical Linguistics (Kress and Hodge, 1979) and Pragmatics (Wilson and Sperber, 1981). The framework offered by pragmatics encourages an examination of how figures of speech communicate with the audience within the cultural context of advertising. One of the aims of critical analyses of language is to show how institutions like advertising produce linguistic norms and also how these norms are comprehended.

It is this kind of linguistic approach which can make a useful contribution to the already multidisciplinary tourism literature. Part of the drive for this study comes from the tourism literature review in Chapter 2 where authors like Franklin (2003) and Urry (2002) encourage the use of more multifaceted approaches to research tourism.

Jaworski *et al.* (2001) point out the absence of analyses of language in tourism. The concern here is less about making a contribution to the tourism literature, as it is about demonstrating the application and relevance of linguistics (particularly the pragmatic approach in this study)

to a very important area of everyday interaction, one of the most significant cultural industries these days. Only recently disciplines, where communication is a key factor, have distinguished tourism as the area of importance to study the relationships between people (Jaworski and Pritchard, 2005). Jaworski and Prithcard (2005) have edited the book, where they brought three areas, discourse, communication and tourism, together.

Literature defines four approaches in the analysis of visual elements in advertisements. These include the archival approach, which gathers large samples of advertisements for content analysis to describe the frequency of visual elements. The experimental tradition applies to consumer interpretation rather than to the visual element per se. The reader-response approach explains the meanings that consumers extract from advertisements (Scott, 1994b). The text-interpretative tradition is based on semiotic, rhetorical and literary theories to provide a systematic analysis of the elements that advertising is built on (Scott, 1994a; Stern, 1990). This tradition approaches visual and verbal elements as equally capable of conveying crucial meanings and worthy of analysis. But, this approach rarely collects advertising responses from consumers which raises a question whether systematisation of text elements coincides with the consumers' responses (McQuarrie and Mick, 1999). This thesis follows text-interpretative tradition in its analysis of figures of speech.

### **3.7. Summary**

This chapter has explored the role of advertising in tourism. It is particularly focused on advertising's role as a communication tool and has defined the way society is reflected in the advertising structure. The initial links between tourism and advertising have been identified, with particular emphasis on the role of destination images in the choice of the holidays. The literature showed the need for further research in the areas of advertising from the linguistic point of view. The next chapter provides an overview of different linguistic approaches which can be applied to study advertising. This overview is necessary to understand the position of the pragmatics in the research of advertising texts.

## **Chapter 4    *The Scope of Linguistics***

### **4.1 Introduction**

Advertising language has previously been studied by linguists from grammatical, sociolinguistic and stylistic points of view. Some attempts have been made to adopt a pragmatic approach, although it was limited (Tanaka, 1994). A range of linguistic approaches is explored in this chapter in a wider sense, to provide a more holistic perspective of language studies and the place of pragmatics within it. This chapter aims to explore the central approaches which could be applied to study image formation in advertising texts. A wide range of theories are explored before one single approach is chosen, which is best suited for the purposes of this thesis. Therefore it is necessary to present an overview of the approaches in this work.

This chapter starts with some general outlines of studies on semiotics, linguistics and sociolinguistics. The literature review continues with the emphasis on pragmatics which is applied to interpret the advertising text.

### **4.2 Introduction to Language Studies**

#### **4.2.1 Semiotics**

The overview starts with the introduction of semiotics and its role in relation to interpretation of advertising texts. Semiotics explores the system of signs and an interpretation of signs' meanings by the addressee. It explains how signification takes place (Tietze, 1998). MacCannell (1989: 4) says that semiotics is concerned with a "*philosophy*" of signs and principles on which the communication process is based.

According to Echtner (1999), through semiotics it is possible to understand and obtain a complete outlook on human communication and behaviour. The key academics who are considered as founders of semiotics are the Swiss linguist, Ferdinand de Saussure and an



American philosopher, Charles Sanders Peirce. Ferdinand de Saussure (1966: 16) referred to the term “*semiology*”, defining it as “*a science that studies signs within society*”.

Saussure (1966) approaches semiotics from a linguistic perspective and concentrates mainly on words and language as a system of signs. He outlines the relation between a signifier, which is a word, and the signified, which is an object expressed. Thus, in his opinion, a sign consists of two elements, a signifier and a signified. Generally, a signified is the physical object of the sign. A signifier is a mental meaning associated with a physical object. The meaning is derived through the processing effort of both the signifier and the signified (Saussure, 1966).

Charles Sanders Peirce takes a philosophical approach to the study of semiotics. Peirce (1934) concentrates on investigating the structure of meanings in the total human experience and says that non-verbal devices coincide with signs and not just verbal devices. He identified semiotics as an “*...action, or influence, which is, or involves, a cooperation of three subjects, such as a sign, its object, and its interpretant, this tri-relative influence not being in any way resolvable into actions between pairs*” (Peirce, 1934: 411).

Peirce and Saussure formed the foundation of the study of semiotics, which was consequently explored by many scholars. Researchers such as Morris (1938), Barthes (1964; 1984b), Jakobson (1960), Eco (1979), Beaugrande (1981), Fiske (1984) and Halliday (1978) continued the discussions started by Peirce and Saussure and developed more extended theory in relation to semiotics.

Barthes (1964; 1990) is one of the significant contributors to the language studies. He (1990) talks about the pleasure of reading the text and says that the text should be seductive to bring the pleasure to the reader. Barthes (1964), in his work *Rhetoric of the Image* provides a full analysis of meanings derived from images in the context of advertising. He distinguishes that the message consists of three images: The linguistic message, the connoted message and the denoted message. Barthes (1964) introduces two main functions of the linguistic message in relation to images; anchorage and relay. His system resembles the system offered by Ferdinand de Saussure (1966). According to Barthes (1964), all images have different meanings, one denotative (dictionary or direct) meaning and many connotative meanings. Relay determines the function of the linguistic elements in relation to the picture, which signifies an additional meaning between written text and picture (Echtner, 1999).

In relation to the field of tourism, the semiotic approach has been applied by a number of different disciplinary perspectives, including sociology (MacCannell, 1989; Cohen, 1979b), linguistics (Urbain, 1989) and sociolinguistics (Dann, 1996). For instance, MacCannell (1989: 3) defined semiotics as *“a technical perspective for close analysis of the forms and processes of communication. It is a metalanguage for discussing the hidden ideology of existing theories and methods. Semiotics is not “owned by any field or discipline”*.

This thesis takes into account the principles of semiotics, as its main concern lies in the role of the linguistic elements and its interpretation. Linguistics is one of the branches of semiotics. The function of language is significant in its own right. The following part of this chapter underlines the notions of linguistics and sociolinguistics in the study of language.

#### **4.2.2 Sociolinguistics and Linguistics**

Linguistics is defined as a study of language (Hasan, 1989). Sociolinguistics is one of the specialist areas in the study of language. Sociolinguistics specifically considers the relations between language and society, and the way language is applied in a variety of social situations (Fishman, 1972; Chomsky, 1986). Language reflects society's values (Wilson and Henry, 1998; Bride and Holmes, 1972). For instance, sociolinguistics considers social aspects of different dialects and social classes (Fasold, 1984; Hudson, 1980). Thus, sociolinguistics is the study of the effects of society on the techniques of language use (Holmes, 1992). Labov (1972) is considered as a founder of sociolinguistics. He also defined it as a specific discipline. Kress and Hodge (1979) argue that relations between language and society should be taken into account as language is a vital part of social construction of reality.

Katz (1981 in Pateman, 1987: 49) refers to linguistics as a field of mathematics where studies abstract objects which are represented through the sentences. Hence, this opinion argues that language is a set of signs that have a logical explanation to their meanings.

The aim of this brief introduction to sociolinguistics, linguistics and semiotics is to explore these elements of language studies, and identify where the theory of pragmatics stands in the whole system of language studies. Pragmatics is a relatively new field in language studies. The next section of this chapter determines to appraise a pragmatic approach and justify its suitability for aspects researched in this study.

## 4.3 Pragmatics

The review of the literature on existing approaches to studying language identifies a pragmatic approach as the most suitable for the organising framework of this study. The reasons behind this argument are provided in this chapter. Pragmatics is defined as the study of language communication within different applied contexts. It explores the differences between sentence meaning and the communicator's meaning, where the sentence meaning is a literal meaning of the words used and the communicator's meaning is a meaning which the communicator intends to express to the addressee. Pragmatics fills the gap between those two meanings, explaining the processes behind the interpretation process of the intended meanings.

The term “*pragmatics*” is not clear-cut. Pragmatics is sometimes confused with another approach, which is semantics. Lyons (1977) says that many researchers do not realise the differences between pragmatics and semantics in their research. Semantics is the study of the meaning of words, and pragmatics is the study of how words are used within context (Lyons, 1977; 1979; 1981; Ifantidou, 2004). This context is a key element in the interpretation of meanings from a pragmatics perspective.

The pragmatic approach is viewed as a broad study of word use and it is influenced by many other approaches. Pragmatics has benefited from work in linguistics and in related areas in philosophy and psychology (Carston, 2002). Pragmatics is the study of the interpretation of words (in phrases or sentences) which explores the issues in language, for example, the best way to interpret utterances whose content is not directly relevant within the used context of communication, or the way to solve the disambiguation of ambiguous utterances (Smith, 1982), for instance in metaphorical utterances which are not meant to be derived directly.

To understand pragmatics, different approaches are undertaken by researchers from a range of subject areas. Pragmatics is defined by linguists and philosophers in various ways. Levinson (1983: 9), one of the leading researchers in the field of pragmatics, points out that:

*“...the term pragmatics covers both context-dependent aspects of language structure and principles of language usage and understanding that have nothing or little to do with linguistic structure”.*

Contextual effects are important for the interpretation of the pragmatic meanings, as the understanding of the meaning depends on the connection of what has been said and what has been assumed (Levinson, 1983: 21). Thus, the interpretation of the intended meanings is

drawn from the relationship and connection between the literal text and the setting in which the meaning is communicated. The setting is meant to be the context. Thus, context is a key element of pragmatics.

The main aim of pragmatics is to explain how successful communication is possible and particularly how utterances are understood (Tanaka, 1994). Understanding an utterance involves deriving the expressed proposition (meaning) and interpreting certain inferences based on this proposition. Inference in this case is a process of deriving a final meaning which is based on existing and already known information. Smith (1982) says that the challenge is to explain how the intended meaning is understood and comprehension is achieved but not how the propositions were found.

### **4.3.1 Development of Pragmatics**

Pragmatics is a relatively new approach. Pragmatics, as a recognised field of study, has been known since the 1970s. Although an unclear notion of pragmatics appeared before in 1955 in the study of Chomsky, where he argued that:

*“The overarching semiotic theory in which the theory of linguistic form is embedded must develop and explain how the notions constructed and applied in the investigation of linguistic form contribute to determining meaning and conditions of appropriate use” (Chomsky, 1955: 20).*

According to Fodor (1975), language is an independent, domain-specific system and pragmatics is a domain-general central system. What makes the important difference is not just that pragmatics is inferential while language is not, but that pragmatic inferences, as argued in the previous section, are greatly context-dependent, and there is no limit in principle to the type of contextual information that may be required or the source from which it may come.

Mey (1993) says that pragmatics is involved in broader contextual areas and refers to it as a study which explores human language within the context of society. He also expands the definition of pragmatics to take account of conversational implication (Mey, 1993). The principles involved can be extended into written forms, in which the writer sees the communicative task as meeting the informational needs of readers (Grice, 1981).

According to Grice (1981), the result of a conversation depends on different approaches which the speaker applies to the communication process. Grice (1981) uses the term '*the cooperative principle*' when referring to the way in which people try to make the communication process successful and interpreted accurately. He indicates that in the usual setting of conversation, speakers and hearers share a cooperative principle. Speakers shape their utterances to be understood by addressees. Grice (1975) argues that in order to understand what other people are trying to communicate, they usually follow certain rules which might be unnoticed. These rules are introduced as four maxims by Grice (1975), presented in the Figure 4.1 below.

#### The Co-operative Principle

Make your contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged (Grice, 1975).

**Figure 4.1 Four Maxims of Grice (Adapted from Grice, 1975)**

<p><u>1. The Maxim of Quality</u></p> <p>Try to make your statement sound true and have an evidence for this true statement, thus it should be of a high quality to the recipient.</p> <p><u>2. The Maxim of Quantity</u></p> <p>Give the right amount of information, i.e. make your contribution as informative as is required, but it is important not to make it more informative than is required. An excess of information may lead to confusion and distract the receiver from the important communicated information.</p> <p><u>3. The Maxim of Relation</u></p> <p>Be relevant. Make sure that the information is of relevance to the addressee and the intended meaning is easily derived. It would make the communication process easier for both sides.</p> <p><u>4. The Maxim of Manner</u></p> <p>Be perspicuous, i.e. avoid obscurity of expression or ambiguity.</p>
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The rules of pragmatics underpin the theory, outlined by Sperber and Wilson, known as Theory of Relevance. Relevance Theory is based on Grice's maxims (1981; 1989). Research in linguistics provides strong support for Grice's view of pragmatic interpretation as a properly inferential process, and argues that the extent of pragmatics was much wider than Grice (1975) had discussed in his studies. Grice was mainly concerned with the role of inferential intention recognition in implicit communication, but it is now increasingly seen as

also playing a substantial role in explicit communication (Sperber and Wilson, 1986, 1995, 2002; Carston, 1997; 1998; 2000; 2002; Levinson, 2000; Gorayska and Roger, 1993; Jordan, 1998; Happe, 1993).

## Figure 4.2 Explicit and Implicit Content

### Demonstration of Explicit Content:

- 1) He reached his final destination. (Unclear “Country or tourist place” or “aim or objective”)
- 2) Tour guides told tourists they were going to the beach in the morning. (It is unclear who goes to the beach, tour guides or tourists)
- 3) The sea is blue. (Unclear “Partly/totally” or “blue of a certain shade”)
- 4) The airlines will inform their passengers about the flight’s delay tomorrow morning. (Resolution of ambiguity)
- 5) Tourists met no-one in town. (“No-one they knew”, “no-one interesting”)
- 6) They will travel to Turkey this year. (Request, bet, forecast)

### Demonstration of Implicit Content:

- 7) A: Did you like Paris?  
B: I liked Paris as much as I always like anything related to France. (Unclear ambiguous answer)
- 8) Some holidaymakers did not know their departure time. (Scalar implicatures)
- 9) Jack: Did you know that Anna was in Malaga last year?  
John: I went to London with her last week. (Indirect reply)
- 10) I am hungry. (Indirect indication)
- 11) Kuala Lumpur is the heart of Asia. (Metaphor)

The above examples (Figure 4.2) demonstrate unclear phrases that can only be interpreted with the knowledge of the context in which they are used. In order to decide what meaning the speaker intended to convey, the addressee may have to disambiguate the content and provide indication. The question is whether the phrases are communicated with general aim or a more specific purpose; which intended to be used in a particular context. With any content, whether it is implicitly or explicitly expressed, the meanings depend on the context.

Understanding a meaning involves creating a hypothesis about the communicated meaning; the prepositions that the addresser intends to express (Wilson, 2005). Wilson and Sperber (2004) argue that recognising a speaker's meaning leads to recognising the purpose behind the speaker's communicative action.

### 4.3.2 Implicature in Advertising

One of the main concepts of pragmatics is an implicature (Gazdar, 1979). It signifies the relationship between two meanings, where the truth of one suggests the truth of the other. Pateman's work *How to do Things with Images* (1980) is the first study which applies a pragmatic approach and pragmatic theories to the analysis of images in print advertising in magazines. Pateman (1980) shows how pragmatic theory can successfully analyse images via language in advertising text. He explains the suitability of this approach as a tool to investigate the structure of language in advertising. Thus, Pateman (1980) uses the term "*implicature*" in the context of advertising. By implicature he means any meaning that is derived from an utterance, but this meaning does not necessarily signify a truth. For example, the sentence "*Most tourists enjoy a sun, sea and sand experience*" uncovers the implicature in this context that "*not all tourists enjoy a sun, sea and sand experience*".

The significance of the notion of implicature lies in the fact that "*it provides some explicit account of how it is possible to mean more than what is actually expressed by words*" (Levinson, 1983: 97). Advertising language can benefit from the use of implicatures as they are useful and effective ways of expressing indirect and ambiguous meanings. This is an important point for the semantic structure of advertising where the advertisers try to put into words something that they do not communicate explicitly or do not wish to express directly. Therefore advertisers allow their readers to create their own interpretation of expressions which do not contain direct meanings. By doing this, customers may feel that they are not forced or pushed into making their decision by the advertisers, but that they decide what the words mean (Pateman, 1980). However, in reality the ambiguous meaning does not always express the real representation.

Many reasons could be behind the preference of advertisers not to express meanings directly. Pateman (1980) argues that the main motives for avoiding some direct meanings in advertising are to escape legal complications and make addressees imagine and believe things which they would not believe if they were written clearly with direct connotations.

Advertisers offer potential customers the opportunity to take an active part in the interpretation process of the advertising text. Advertisers take less responsibility for the interpretation of expressions and the truth of the implicatures (Tanaka, 1994). Therefore, the argument put forward is that the greater the amount of variations of possible implicatures puts much more responsibility on the addressees to recognise the implicatures, and thus takes responsibility away from the advertisers. The advertising producers can avoid responsibility justifying an implicature by stating that the intended meaning was different from the derived meaning of the receiver. Tanaka (1994) points towards the importance of the pragmatic approach in the context of advertising, because it is an adequate example of covert communication which enables the advertiser to avoid responsibility for implications of ambiguous meanings. Tanaka (1992; 1994) says that successful advertising does not force people and does not push them into making a choice. Advertising tries to persuade customers to buy a product therefore it decreases the emotional pressure of customers during the buying process.

This mechanism of escaping responsibility for direct meanings is very relevant to the use of figures of speech which by its own nature “*plays*” with the language and does not intend to express the denotative meanings. Another important issue to be discussed is how effective this method of avoiding responsibility is in current advertising.

### **4.3.3 Advertising and Pragmatics**

Print advertising is an area where understanding of the consumers is very significant in communicating ambiguous ideas. Various studies have been conducted in the areas of advertising, language and communication (Leech, 1966; 1983; Williamson, 1978; Dyer, 1982; Vestergaard and Schroder, 1985; Cook, 1992; Forceville, 1996; Velasco Sacristan and Fuertes-Olivera, 2006; Fuerta-Olivera *et al.* 2000).

Fuertes-Olivera *et al.* (2000) adopt the communication ideas of Jakobson (1960) to the discourse analysis of advertising. His definition shows a system of communication between the functions of language and pragmatic implications in advertising. Linguistic distinction should be provided to the related pragmatic element to emphasise a pragmatic function of language. Fuertes-Olivera *et al.* (2000) believe that there is a high level of communication between an advertiser and the consumer of an ideal communication setting in the context of advertising.



Advertisers attract potential customers by using different textual devices (e.g. figures of speech) which make addressees co-writers of the meaning of the advertisement (Myers, 1994). Thus, advertisers allow their customers to be a part of the interpretation process and derive the meanings in the utterances in a way consumers assume to be correct. According to Fuertes-Olivera *et al.* (2000), the use of various linguistic devices proves that addressees play an important and active role in the interpretation of advertising texts. It is believed that information stated in advertising messages is interpreted by the customer in what he/she sees as the main aim of advertising; that of persuading people to purchase an advertised product.

An advertiser's understanding of customers is very important, because the communication process with the customer who is uninterested in the product includes both information and persuasion tools, with the involvement of symbolic and interactive factors. Mass consumption is only possible if the advertiser creates a persuasive phrase with an informative structure, therefore the addressee receives a delusive impression of a relevant expression (Fuertes-Olivera *et al.* 2000). It is difficult to combine the informative message with a convincing purpose in advertising, not only because there is more than one possible interpretation but also because there are too many objects such as brand, advertised product (Fuertes-Olivera *et al.* 2000) and characteristics of the product involved. Hence, several meanings have to be incorporated and communicated in one message.

In the process of writing an advertising text advertisers usually predict the negativity coming from two main directions. The first is that addressees might not respond to the message because it does not fulfil their expectations and their needs (Hyland, 1996; 1998). The second is that the advertising messages do follow the rules of co-operation which are required by the addressee who takes part in the interpretation process of the messages (Fuertes-Olivera *et al.* 2000).

Pragmatics is able to explain communication that contains ambiguous language devices (Tanaka, 1992; 1994). The following part of this chapter describes the main principles of Relevance Theory. This theory is applied to the language of advertising in this thesis, therefore some examples are also provided of the analysis of language within Relevance Theory. This theory takes as its basis one of the main elements (maxims) of pragmatics - relevance - and further develops it.

#### **4.3.4 Relevance Theory**

Linguistic studies are based on two main approaches to the communication process between communicators in any type of speech. The first approach involves the use of coding and decoding, which makes clear what signs mean in language. The second approach is that of resolving interpretative meanings, which communicate the unwritten or unsaid information to the addressee.

Relevance Theory attempts to explain the second approach of communication, that which stresses the significance of implicit inferences. This theory states that the addressee automatically reacts to an encoded message by assuming that it is relevant to the message. Wilson and Sperber (1981; 1986; 1988) build a cognitive theory for the understanding of communication processes from their initial proposal of Grice's maxims (1975). They emphasise that the main maxim in relation to communication is the principle of relevance, which as a result led to the development of Relevance Theory. Sperber and Wilson (1986) argue that Relevance Theory makes explicit the comprehension process of intended meanings to the addressee in human communication.

The goal of inferential pragmatics is to explain how the hearer/reader understands the speaker's meaning on the basis of the existing information. The central claim of Relevance Theory is that the expectations of relevance raised by an utterance are specific enough and predictable enough to let the reader interpret the speaker's meaning correctly (Nicolles, 1998; Papafragou, 2000). The aim is to explain what these expectations of relevance mean and how they make the communicator uncover the right meanings.

According to Relevance Theory, every meaning can be interpreted differently by the addressee. Wilson (1994) points out that all the interpretations of the utterance are followed by information that is coded linguistically. Some interpretations take place later as more processing effort is needed to understand them and readers are able to evaluate the suitable interpretations (Wilson, 1994).

Relevance Theory founders claim that this principle of relevance is significant enough to extract one central relevant meaning. Therefore, addressees do not have to look for more information to interpret the meaning that satisfies the principle of relevance (Yus Ramos, 1998).

The Relevance Theory researchers put figures of speech or any type of language deviation under the name of poetic effects. The theory benefits the pragmatic understanding of figurative language by developing work on stylistic effects in Relevance Theory. It also contributes to literary studies by proposing a new theoretical account of literariness in terms of mental representations and mental processes. Sperber and Wilson (1986: 169) argue that within Relevance Theory *“poetic effects result from a special kind of mental processing based on a wide-ranging activation and accessing of contextual assumptions, triggered by the search for an interpretation consistent with the principle of relevance”*.

Sperber and Wilson (1986) say that Relevance Theory suggests that every utterance communicates an assumption which is of optimal relevance to the reader. This statement means that there should be a first interpretation, which is of most interest to the hearer but requires the least processing effort. However, in a figurative style of language the addressee applies more cognitive effort in exchange for a wider range of visual effects in his/her communication process. Yus (2002) argues that even if the interpretation process of figures of speech seems to be different from general communication, the argument is that figurative language communication can be explained by the same process of principles that explain the process of general communication.

Relevance Theory (Sperber and Wilson, 1986; 1995) states that human communication is based on the concept of relevance. People respond to information that they think is relevant to them. They make relevant representations of such information, and develop those representations in a context that strengthens its relevance. Sperber and Wilson (1986) define relevance on the basis of two conditions such as:

Extent condition 1: An assumption is relevant in a context to the extent that its contextual effects in this context are large.

Extent condition 2: An assumption is relevant in a context to the extent that the effort required to process in this context is small.

Thus, Relevance Theory is based on the contextual effects and on processing effort. The communicator guarantees that the proposition expressed will be of maximum relevance to the addressee and that this relevant information will express sufficient contextual effects to force the addressee to pay attention to the text. Contextual effects are achieved when a new message communicates within the context of existing statements, or combines with already known meaning to derive a contextual inference; a logical implication derivable neither from

the new information alone, nor from the context alone, but from the new information and the context combined (Sperber and Wilson, 1986). According to the relevance principle, a new meaning is understood only in cases when it achieves maximum contextual effects in a particular context. In relation to the processing effort involved, the communicator who needs to achieve maximum contextual effects makes sure that the statement requires minimum information for the addressee to justify the processing effort (Sperber and Wilson, 1986). The processing effort is determined by the following three main elements:

*“First, the complexity of the utterance: The more complex the utterance the greater the processing effort. Second, the size of the context: The larger the context the greater the processing effort. Third, the accessibility of the context: The less accessible the context the greater the processing effort”* (Sperber and Wilson, 1986b: 20).

To sum up, advertising discourse is unique and has its own style. The words in advertising can be understood correctly only with the knowledge that it is used in the context of advertising. One of the issues discussed in the study of pragmatics is the disambiguation of the utterances. In this section the main theories relevant to language studies were outlined. The following part of the chapter explores characteristics of advertising language. This research analyses language use within the context of advertising, thus it is important to identify what advertising language is, particularly in relation to tourism.

## **4.4 Language of Advertising**

The language of advertising is constrained by a variety of contextual aspects, the most common of which is limited space, which advertisers have to overcome. Within limited space, advertisers have to not only express information about the advertised product but also and mainly attract the attention of the customer. It is a particularly vital condition in print advertising, where text is the main element of communication. Verbal texts usually cover just a small part of the space provided for the advertisement (Bruthiaux, 2000). The relations of the text with the image become important. The constraints which the advertisers have to take into account force them to apply different linguistic and non-linguistic elements to attract the attention of more and more consumers. Therefore, great attention should be paid when deciding which elements are suitable for a certain situation.

The written words have to take into account the reader's interest and ability to understand. The purpose of the words must be shown through the text and be received by the reader

correctly. The approaches to different readers in various contexts will differ and depend on many factors within these contexts. The words in any type of communication (particularly in advertising) should be chosen in such a way that the reader is able to understand them without an unnecessary additional effort. This point refers back to the main rule of Relevance Theory that the message needs to be of great relevance to the reader. It would make the reader feel involved in the process of communication as it is of direct relevance to him/her. Words are the medium used by human beings to understand each other and to express thoughts. Careful attention is needed when addressing a certain type of reader. Advertisers work to meet the needs of their potential customers by presenting them with a product which could be of interest to them. Readers identify what they are capable of comprehending. The comprehensive abilities of readers are taken into account when addressing them. The words have to convey a feeling of interest, the assurance of sincerity and the impression that the content of the message is of high importance to the addressee. These directions for the use of language are of great relevance within the context of advertising and should be considered and stressed when writing advertising copy, as the advertisement works only if the reader is interested and finds the content relevant to him/her. The text should prove to the reader that it desires him or her (Barthes, 1957; 1990).

The central purpose of advertising language is to attract the attention of the customers towards the advertised product and dispose them positively towards the product or service which is on offer (Goddard, 1998). The words in print advertising have to be precise to convey necessary information about the product. The language should also be simple and express the inherent meaning clearly. The reader should not be left confused about the intended meanings in advertising text. One of the techniques used to make language emphatic and precise is the use of metaphorical patterns. They are used to sharpen and extend the reader's understanding of an abstract notion by showing him/her an image drawn from sensory experience. More positive and negative features of metaphors will be discussed later in this study.

Language functions as one of the ways in which opinions, ideas and attitudes are constructed in culture. As the concern of this research is advertising in print, the focus is not on verbal language, but on the visual; to be specific, on the text. Some scholars follow up the theory offered by Barthes (1964). Hall *et al.* (1984) say that language is a signifying practice, it indicates meanings. Morgan and Pritchard (1998) argue that the elements of language act figuratively and operate as symbols, which signify certain meanings which are intended to be communicated.

The language of print advertising is the communication of a set of linguistic elements in a certain context in which text is addressed to a large audience who represent various backgrounds, social classes and ideas which can only be surmised by advertisers through the conducted research. According to Bruthiaux (2000), advertisers do not have any personal communication or connection with the consumers of their linguistic setting and there is no simultaneous reaction from consumers that could suggest to advertisers how they might change or improve their text.

Advertising aims to attract attention, convey information about the product, persuade the consumer to buy the product, and build an image of the product. Verbal language is an important element of print advertising. Visual content and design in advertising can have an enormous impact on the customer, but verbal language should not be underestimated as it facilitates the reader in obtaining information about the advertised product. It consists of a wide range of linguistic styles relevant to various types of target groups from different backgrounds. An advertisement addressed to business tourists might appear to be different from one aimed at a leisure-seeking tourist. Advertisers face the task of understanding the needs of various markets to be able to tailor their approaches in their communication to them.

This thesis investigates British print advertising and it is necessary to indicate some of the resultant characteristics of the English language. The English language is known for its large vocabulary. Where many other languages have only one or two words which have a particular meaning, the English language may have many more (Vestergaard and Schroder, 1985). This makes this language a very fruitful tool with which to explore this type of research.

A linguistic approach adapted to the study of advertising contributes to a deeper understanding of the needs of potential consumers. Some researchers have used linguistics to analyse the structure of advertising. Leech, in his work *English in Advertising* (1966) was the first to undertake a full study of advertising language from a strictly linguistic point of view. Leech explores the relation of language in advertising. He describes commercial television advertising as the following: The participants (advertiser and consumer), the relevant object (an advertised product), the medium (speech), and the purpose (sales of the product to the consumer, forming opinions). According to Leech (1966), these four aspects of advertising are contextual factors that can influence the linguistic choice of the advertiser.

The effect that advertising words have on customers is enormous. When using words one of the main considerations has to be how to achieve the greatest impact upon the addressee. If the chosen words do not have an impact on them there is actually little point in speaking or writing them. According to Barthes (1964), as mentioned earlier in this chapter, each word has two definitions; the denotative and the connotative. The denotative meaning is basically the dictionary meaning, the one that almost anyone can understand who speaks that language. However, the dictionary meanings of one word can vary, but all those meanings are considered denotative and direct, as they can be understood easily.

The connotative meaning is of greater importance, especially in advertising. The connotative meaning is the additional meaning of the denotative definition, which can be uncovered only within the cultural context. Each person invokes in the mind the definition in response to hearing or reading the word. Connotation is a feeling, or ideas that are suggested by a word, rather than the direct meaning of the word. Customers normally put their own meanings into the interpretation of particular words. Taflinger (1996) argues that a greater impact of the words comes from using connotative definitions to influence the opinions of customers. For example, in the message of an advertisement for a tourist destination "*Tunisia*", advertisers use the phrase "*Tunisia is the spice of the Northern Africa*". The denotative meaning would normally define "*spice*" as a kind of aromatic vegetable substance, a dried seed, fruit or root which is used for flavouring purposes in cooking. However, within the context of advertising and in connection with Tunisia, the connotative meaning is the one which is accepted for the interpretation of the message. Thus, the connotative meaning of the word implies that Tunisia is a spice, in the sense that it shares some common qualities with the object "*spice*" which can vary from its flavours and variety, to the importance of Tunisia in the Northern Africa.

Another important work in the study of language in an advertising context is produced by Vestergaard and Schroder (1985). They argue that advertisers take certain behaviour and ideas as the norm. It can be illustrated with the following example, which is a caption from an advertisement for tourism in Asia: "*Indulge your senses, experience the exotic. Thomson. Asia*". This advertisement could be interpreted as saying that if you want to indulge yourself you have to experience the exotic. According to Vestergaard and Schroder (1985: 142), this message expresses the phenomenon of "*implied behavioural normalcy*". The advertisement offers a product (Asia) to indulge the senses, explaining that the level of indulgence is influenced by the experience of the exotic activities and places. The message makes the customers dependent on the product if they are to indulge the senses. Similar parallels could be drawn between this and the advertising of a sunny destination, in which advertisers try to

persuade their customers that it is a place which leisure-seeking tourists have to visit in order to receive a satisfying tourism experience.

The study of Vestergaard and Schroder (1985) is an applied sociolinguistic work. They do not just analyse the linguistic features of the language in print advertising in its form and content, they also explore how the verbal language, together with the image (picture) reflects certain aspects of society's values and attitudes. In their study, Vestergaard and Schroder (1985) use an approach which combines linguistic subsections such as semantics and pragmatics, however, they do not implicitly express the pragmatic terms although they employ them. For example, they assume that communication is based on the "good-reason" principle, which means that there should be a good reason for communicating something. This principle is the assumption stated in the Relevance Theory of Sperber and Wilson (See Relevance Theory). Thus, the work of Vestergaard and Schroder (1985) is an example of pragmatic theory applied within advertising language, even though not defined explicitly. Vestergaard and Schroder argue that:

*"Whenever something is said, we assume that there must have been some reason for saying it. The reason can be that what is said is not always the case, that the addressee would not have been aware of certain facts unless they were pointed out to him, and so on" (1985: 24).*

The principle of "good-reason" goes beyond the study of semantics which explores the meanings expressed in the language (Vestergaard and Schroder, 1985). Understanding what an advertisement means involves pragmatic meaning, which determinates the context of the language, in relation to this study, in the context of advertising. The messages can be correctly understood only if the addressee knows that they are used for a reason in advertising. Thus, the language of advertising has its own style and the addressee is aware of this and expects to receive it.

Thus, the term "*expectation*" is involved in the process of interpreting advertising language. Leech (1974) argues that expectation is a pragmatic characteristic and he says that expectation cannot be seen in the language but in pragmatics of communication. The notion of expectation is similar to the notion of implicature in pragmatics, which was in the early stages of its development when Leech was writing his work in 1974. Vestergaard and Schroder (1985) argue that presupposition and expectation are often seen in advertising language and are important within advertising communication as the advertiser directs the reader to the benefits of the product without actually stating them.



Here they take into account both presupposition and expectation pragmatically. If claims are somehow made without being made explicitly they must be derived from some pragmatic inference. What this thesis is concerned with is how the receiver can recognise those implicitly stated claims. In this study figures of speech are considered as those implicit claims which need to be interpreted.

Vestergaard and Schroder's (1985) communication situation in advertising consists of the following factors: Addresser, addressee, meaning, code, channel, and context. They treat the notion of context as one of the elements in a communication situation. The participant's knowledge of advertising is just one of the components in the context. Context is defined as a frame in which language (written or printed) is used. Therefore, this thesis identifies advertising as a context within which language takes place and communicates to the addressee.

Williamson's study *Decoding Advertisements: Ideology and Meaning in Advertising* (1978) is well-known in the area of sociological studies in advertising. In her work, Williamson applies a number of theories to the analysis of print advertisements. She explores structuralism and semiotics, relating the studies of researchers such as Barthes (1964), Saussure (1966) and some others to the exploration of advertising language. She claims that advertisements not only have an economic function but are also stylistically determined. Williamson argues that:

*"Advertisements are selling us something else besides consumer goods: In providing us with a structure in which we, and those goods, are interchangeable, they are selling us ourselves ...in our society, while the real distinctions between people are created by their role in the process of production, as workers, it is the products of their own work that are used, the false categories invoked by advertising, to obscure the real structure of society by replacing class with the distinctions made by the consumption of particular goods"* (Williamson, 1978: 13).

Advertisements do not just persuade people to buy products, create awareness or build a product image, but they also express ideas based on the social values. Williamson (1978) discusses the real intentions of advertisers and the techniques of persuasion used in advertising language. Other researchers such as Dyer (1982) and Tanaka (1994) take the issues highlighted by Williamson (1978) as a starting point and take her lead in their studies. Vestergaard and Schroder (1985) discussed earlier in this thesis, also point to the impact which advertising has on members of society and also look at the influences this society has on the way language in advertising is structured and used. The effect of advertising spreads

not just to society generally but also influences particular issues of principle and structures of society.

As the main aims of advertisements are to attract the attention of customers to the product through the use of words (in print advertising) and also facilitate recollection of an advertised product, advertisers need to use words, phrases or sentences which achieve those aims. Goddard (1998) lists some of the means used to attract attention and act as memory aids, such as, for example, unusual or stylish words and short sentences, as they are easy to remember and replicate. Consumers' attention is easily caught by slogans, brand names and alliteration (repetition of initial consonants in neighbouring words), for example "*Fantastic, family, fun holidays*" (Goddard, 1998).

Language as such retains an influential power over people, their attitudes and behaviour. As viewed by many researchers (Vestergaard and Schroder, 1985; Dyer, 1982; Tanaka, 1994; Williamson, 1978), marketing and advertising extensively use techniques offered by language. The language of commercial advertising is usually very positive and aims to highlight the importance and attractiveness of the advertised product against other products, thus drawing a comparison between them. The language of advertising is not standard language; it has its own rules and principles, as does for example, language used in formal settings, where use of slang is considered to be inappropriate. Similarly, words used in advertisements may not be suitable for communication in other contexts (everyday speech, lecture delivery). For example, comparatives are often used when no actual comparison is made. The following advertisement states: "This hotel offers a better service and more activities for families with children", but no added comparison is made.

When investigating language which is used for creating advertisements, it is often obvious that the rules of normal (everyday speech) language use are broken. Linguists study such language and identify how advertising language techniques differ from those used in other fields.

To sum up, verbal language is a significant element of print advertising. Advertisers should know their customers in order to be able to address them correctly by using appropriate and accessible language techniques. Different linguists explore the language of advertising and specific attention is paid to the co-operation of language and image (picture) in advertisements. It is assumed by some authors that advertising language has its own way of using language which attracts more customers. This language is believed to differ from the language in other contextual situations. The following part of this chapter explores the

creative side of advertising language and aims to review the literature in the area of figurative language use in advertising.

## 4.5 Creative (Figurative) Language in Advertising

Figures of speech are one of the few linguistic elements of advertising language that require academic interest (Stern, 1988; Leigh, 1994; Tanaka, 1994; McGuire, 2000; McQuarrie and Mick, 1996; 1999; McQuarrie and Phillips, 2005; Mothersbaugh *et al.* 2002; Toncar and Munch, 2001; Bernstein, 1974). Myers (1994: 7) argues that “*it was a crucial change in the history of advertising when the advertisers realised that selling might not focus on the description of the qualities of the product, it might focus on offering possible new positions to the consumer*”. For example, as taking a holiday today might be considered an essential act and one which most people do, advertising has to focus on new possibilities in tourism activities for potential visitors. Advertising has been adapted to create positions for the consumers.

Rhetorical practice (practice of persuasion through language use) is known as a way to influence the opinions of addressees through language (Corbett, 1990). Figures of speech have a great impact on communication between an addresser and an addressee and they aim to augment the techniques of this communication (McQuarrie and Mick, 1996). Rhetoric consists of many different figures of speech, among which are alliteration, metaphor, pun and oxymoron, etc. Functions of figures of speech vary. They signify different ways in which an idea can be expressed, where the form of the expression changes across figures of speech while the central idea remains unaffected (Mothersbaugh *et al.* 2002).

For the purposes of this research, figurative language is identified as various language techniques which complement normal language use in any type of communication. By normal language it is meant all the components of language (word, sentence, phrase) directly expressing the intended meaning. Generally, normal meaning is denotative meaning, or the dictionary definition of the utterance (Barthes, 1964); it is a meaning which does not require any extra processing effort from the addressee in order to understand it.

A few researchers explore figurative language (also known as figures of speech) in the process of advertising communication (McQuarrie and Mick, 1992; 1996; 2003a; 2003b;

Leigh, 1994; Phillips and McQuarrie, 2002; 2004; Mothersbaugh *et al.* 2002). Some of the results from their studies are discussed in this thesis, which identifies gaps in the literature.

The study conducted by McQuarrie and Mick (1996) is one of the most relevant to the context of this work in relation to its analysis of figures of speech in advertising. They examine specifically the use of figures of speech in an advertising setting. McQuarrie and Mick (1996: 424) name figures of speech used in advertising as “*artful deviation*”.

*More formally, a rhetorical figure (figure of speech) occurs when an expression deviates from an expectation, the expression is not rejected as nonsensical or faulty, the deviation occurs at the level of form rather than content, and the deviation conforms to a template that is invariant across a variety of content and contexts. This definition supplies the standard against which deviation is to be measured (i.e., expectations), sets a limit on the amount and kind of deviation (i.e., short of a mistake), locates the deviation at the level of the formal structure of a text, and imposes a grouping requirement (i.e., there is a limited number of templates, each with distinct characteristics) (McQuarrie and Mick, 1996: 425).*

Leigh (1994) analyses the content of headlines in print advertisements and his findings show that 74.3% of them contain figure of speech. He identified that some rhetorical figures (alliteration, pun) were used more often than others. Schloss (1981) in his work says that metaphors are used more frequently by advertisers than other figures of speech. The selection of the figures of speech for the purposes of this thesis is dictated by the findings of previous studies in this field. Selected devices are metaphor, pun and alliteration.

The literature review shows gaps in the research of figures of speech in advertising over time. Only a very few researchers (Phillips and McQuarrie, 2002) investigate whether there is a change in the use of figurative language between different periods of time. According to Corbett (1990), figures of speech have always been characteristically used in print advertising. In their work, Phillips and McQuarrie (2002) aim to identify whether the use of figurative language was constant or fluctuating during different periods of time. Phillips and McQuarrie (2002) use a research method called ‘a content appraisal’ to support their argument. Their argument is that the use of figures of speech in print advertising has become more complex over time. According to O’Donohoe (2001: 97), “*advertisers increasingly have assumed greater capability with respect to consumers’ ability to read and understand rhetorical figures and other stylistic devices*”. Phillips and McQuarrie (2002) show that, while advertisements from earlier periods (in their study from the 1950s) use only one figure of speech and explain it afterwards in simple words easily interpreted by the addressee, advertisements from later periods use more unanchored (i.e. not accompanied by

explanation) figures of speech and usually use more than one. Anchoring means that an explanation of the ambiguity follows the utterance that contains a figure of speech. The role of anchoring is to explain a figure of speech and facilitate the processing of the correct interpretation of the meaning. Therefore, according to Phillips and McQuarrie (2002), advertisers have changed their approach and instead of explaining to their consumers how to interpret the meaning of figures of speech, they leave the customers to their own choice of interpretation. Phillips and McQuarrie (2002) argue that by decreasing anchoring over time, advertisers allow the consumers to make their own interpretations of figurative phrases and thus, advertisers take less responsibility for the derivation of the right meanings. Therefore, it is argued: Advertisers cannot be blamed for the interpretation of a “wrong” meaning of a figure of speech, which is derived by customers.

However, the argument has two sides and risk occurs at this point. According to Phillips and McQuarrie (2002), nowadays the advertiser chooses to reduce the verbal explanation offered to consumers, therefore advertisers place the intended meaning at risk of being misunderstood. Some researchers suggest that complex unanchored rhetorical figures may provide benefits that balance this risk. In general, these figures of speech have been found to increase elaboration because the consumer has to think and process the meaning of the figure of speech in the advertisement’s message (McQuarrie and Mick, 1999; Mothersbaugh *et al.* 2002). Some assume that increased elaboration can benefit the mnemonic effect of the advertisement. In addition, the consumers’ pleasure in “solving the puzzle” of a rhetorical figure can lead to increased attention (McQuarrie and Mick, 1996) and a positive attitude toward the advertisement (McQuarrie and Mick, 1992). However, advertisers can face the opposite problem, advertisements that clearly spell out the meaning of a rhetorical figure to consumers may lead to a dislike for the advertisement (Phillips and McQuarrie, 2002). The argument put forward in this thesis is whether the playfulness of figures of speech can satisfy the tastes of modern-day consumers. Previous studies do not discuss this question, but say that figures of speech are extensively used in contemporary and traditional advertisements. The question is left unresolved as to how the disambiguation of figures of speech changes through time and accomplishes the aims of advertising of attracting attention and selling the product.

Tanaka (1994: 38) describes those advertisements where a message contains some ambiguity and is indirectly and weakly communicated as “*covert communication*”. She argues that as the context of advertising is characterised by a “*low level of trust*” between speaker and hearer, covert communication is one strategy which enables the advertiser “*to make her (the addressee) believe something about a product without her trusting in him, or, indeed, despite*

*her distrusting him*” (Tanaka, 1994: 40). In such contexts of low trust then, covert communication advertising may prove particularly useful for the advertising of those luxury or abstract products whose instant need or effectiveness is not very clear even for the customers (Simpson, 1994; 2001). A tourism product is an intangible product that cannot be evaluated and seen by consumers before actual consumption. This feature makes advertisers create new ways of visualising tourism products and build customers’ trust and belief in the product.

In order to give a clear account of the aspects of this research, a linguistic framework is required that can explain not only meanings that are realised straightforwardly through certain linguistic structures but also meanings in messages which are over and above what is said. Moreover, this theoretical framework should also be applicable to the analysis of the language in certain contexts in advertising. To work out the images that are generated through the representation of figures of speech, a simple semantic account is not enough. Semantics mainly deals with meanings in general. What is needed is the linguistic perspective focusing on the implicit content, namely, the utterance’s meaning. Among current linguistic theories, pragmatics is the study that is most concerned with utterance interpretation as well as the relationship between the message and the participants. This thesis therefore adopts a pragmatic approach to explain how communication through the use of figures of speech assists the audience in the interpretation of the advertisement and derivation of the intended tourism image.

## **4.6 Summary**

This chapter has provided a review of different studies in language. Semiotics is the study of signs. Linguistics as a part of semiotics studies language in its own right. Different studies and approaches are identified within the study of linguistics. The chapter explains the choice of the pragmatics approach for the purposes of this study. To sum up, pragmatics studies the use of utterances within a particular context, such as, for example, advertising. A study of pragmatics explains how disambiguation in utterances can be explained and how the correct interpretation is derived within the context. Language exerts great power over people and their behaviour. This is very clear in the fields of marketing and advertising. The use of language to express particular ideas with the purpose of influencing an audience is essential. According to previous research, language helps customers understand and remember an

image of an advertised product. Language is an important part of everyone's life and it is an essential element in "creating" the advertising product together with the image. Figurative language is one of the ways of expressing the abstract ideas and notions in written speech. Figures of speech are characteristically used in advertising texts and should be taking into consideration by researchers as a means of attracting consumers.

## **Chapter 5     *Figures of Speech in Advertising***

### **5.1     Introduction**

This chapter explains the choice of the figures of speech for the purposes of this study. An overview of each of the selected figures of speech is provided as background to the research. The literature review identifies Relevance Theory as one of the possible and suitable approaches for the analysis of particular figures of speech. Thus the main principles of pragmatics and in particular Relevance Theory are introduced to the reader. The second part of the chapter demonstrates how figures of speech can be interpreted using this pragmatic approach.

This part of the thesis continues the discussion on pragmatics which follows from the previous chapter. The chapter investigates the insights of the pragmatic approach within the context of advertising and also aims to explore how communication is achieved in advertising using Relevance Theory. One of the objectives is to verify why pragmatics is applicable to some figures of speech but not to others.

### **5.2     Figures of Speech**

Barthes (1990) distinguishes two types of reading: the first reading ignores the play of language, and the second does not exclude anything as every point of the text is important. The second reading of the text is suited to the text which includes figures of speech. Figurative language is a use of language which differs from the normal common use of language. Figures of speech are widely used in poetry, and as has been researched in previous works, they are frequently used in print advertising (Leigh, 1994; McQuarrie and Mick, 1996; Ang and Ching Lim, 2006). Normally they express the denotative meanings, which are indirect and can be interpreted only within the context. Figurative language is comprised of a wide range of different figures of speech, and it is more decorative or poetic in nature when compared with literal language, which represents standard word meaning (Searle, 1979). Among numerous figures of speech are oxymoron, hyperbole, metonymy and irony. All are used ambiguously to various extents to emphasise certain points in the speech.



For the purposes of this study three figures of speech have been selected for further investigation and analysis. It is impossible to explore within this doctoral thesis all existing figures of speech. However, further research on some of the figurative devices is recommended to be considered for the future research in Chapter 9. The choice of the figures of speech for this study is dictated by previous researchers, whose works on these three figures of speech suggest that they are the most frequently used in print advertising. Metaphor and pun can logically be considered together as they are similar in aiming to express additional meanings to the main communicated meaning. The metaphor is one of the most researched and best-known of all figures of speech. Alliteration, on the other hand, is different from pun and metaphor, as its role and functions differ from the other two figures of speech. To understand the characteristics and qualities of the researched devices, an overview of each of the figures of speech is provided in this study, aiming to identify the gaps within the literature. To determine the role of the figures of speech in advertising language, the structure of this type of language is considered.

### 5.3 The Structure of Advertising Language

Advertising language has long been of interest to linguists, as the number of studies conducted in the field demonstrates (Cook, 2001; Goddard, 1998; Hermener, 1999; Myers, 1994; Vestergaard and Schroder, 1985; Tanaka, 1994; McQuarrie and Mick, 1996). These studies provide a broad range of more specialised studies on specific aspects of advertising language that communicate to a broader audience. Particular aspects that have been explored include formal aspects; stylistics, pragmatics, text-image relationships; and the communication of different ideas. In spite of the fact that the field is clearly well established, relatively little attention has been paid to advertising language as a place of language contact (Piller, 2003).

*“We can only understand what advertisements mean by finding out how they mean, and analysing the way in which they work. What an advertisement says is simply what it claims to say; it is part of the deceptive mythology of advertising to believe that an advertisement is simply a transparent vehicle for a ‘message’ behind it. Certainly a large part of any advertisement is this ‘message’: we are told something about a product, and asked to buy it”*  
(Williamson, 1978: 85).

According to Williamson (1978), language should be studied using the same principle as symbolic signs such as, for example pictures. Language can be present, to be interpreted

with different meanings. The language of advertising is recognised before the knowledge that it is an advertisement. Normally advertisements are expected to be seen in particular settings, for example, at the end of the magazine. It is a norm that verifies that the message is there for a promotional purpose.

Advertisers promoting a product do not just communicate its qualities and characteristics, but try to communicate what these qualities and characteristics mean to the customer. The advertisers face the process of transforming the qualities of things into meaningful statements to the customers. According to Ustinova and Bhatia (2005: 502) “*certain types of products may even be turned into meaningful signs and start to signify not only a certain way of life, but a certain type of consumer*”. Images represented in advertising reflect consumer lifestyles. The written words express to readers what an advertised product is about. The advertiser seeks to provide enough information to describe the qualities of an advertised product in a short form. Some might provide a limited amount of information in an obvious, accurate method (Spears, 2003).

It is clearly stated in many sources that the wording in advertising is carefully created. Thus it can be asked “what are the techniques and tools of this careful creation of advertising verbal text?” Advertisers select words from a variety of possible opportunities among the linguistic elements, to create a solid statement (Stern, 1988; 1990). It is important to understand what types of words are suitable, appropriate and successful when an advertiser is to convince someone to buy a product (Vestergaard and Schroder, 1985). The question is what language can allow advertisers to form convincing statements for promotion?

Figurative language is seen as one of the ways to make advertising language attractive and persuasive. Figures of speech are able to communicate product features and characteristics (Stern, 1988). Cook (1989;1992) argues that metaphors are important in advertising as a tool of persuasion, a way to combine, express and communicate the qualities and attributes of the product (Stern and Schroeder, 1994). McQuarrie and Mick (1996; 1999) examine the use of figures of speech in advertising and present a convincing classification of figures of speech, but the study does not clearly convey literal statements in their three-level classification. McQuarrie and Mick (1996: 425) contend that “because the framework is grounded in real advertisements, we present examples of both non-figurative and figurative headlines for purposes of illustration and clarification”. However, McQuarrie and Mick (1996) recognise the amendments required and call for a future extension of the classification.

The figurative language of advertising attracts the attention of the reader, widens the readership of the advertisements, enhances responses and leads to more processing of advertisements (McQuarrie and Phillips, 2005; Toncar and Munch, 2001). It forms part of what, in relation to advertising, Cook refers to as “need for display and repetition” (1992: 228). The following sections focus on the process of communication of certain figures of speech: metaphor, pun and alliteration.

## 5.4 Metaphors

This section considers what metaphors are and where they stand in the structure of advertising language as a tool to persuade tourists to buy a product. A concept of metaphor is known from everyday speech and from poetry (Goldstein, 1983; Pilkington, 2000). Furthermore, not surprisingly, metaphors are characteristically used to enliven advertising language. However, what the metaphor means has to be explored more accurately, as the meanings of a metaphor might differ according to the context in which it appears.

Among figurative devices, the metaphor is generally thought of as a “fundamental figure of speech” (Hawkes, 1984: 2). Some researchers associate figures of speech such as personification, oxymoron and others with types of metaphor (Quinn, 1991). Morris in the earlier study (1946: 136) claims that:

*“A sign is metaphorical if in a particular instance of its occurrence it is used to denote an object which it does not literally denote in virtue of its signification, but which has some of the properties which its genuine denotata have”.*

Dictionaries can be positively misleading, often encoding the literal meaning but leaving out the metaphorical one (Goddard, 1998). Dictionaries provide only denotative meanings, but connotative meaning should not be excluded as it could significantly contribute to the understanding of the object. It particularly should not be missed out in the case of metaphor, where only a connotative meaning is available and valuable.

To describe a certain feeling towards something or someone as “*having butterfly in the stomach*”, or a tourist place in an exotic location as “*paradise*”, or the local hospitality as a “*delight*”, causes the interpreter to signify certain objects as having the importance normally given to the literal denotative (dictionary) meaning of the terms in question. These qualities

of metaphor explain the significant roles which metaphors have in, for example, poetic language without associating poetry and the metaphorical use of language – for not all metaphorical terms are appropriate (Morris, 1946; Cooper, 1986; Low, 1988).

Lakoff and Johnson (1980) define metaphor as a figure of speech in which a word or phrase literally signifies one kind of idea, object, or action, and is used to suggest a similarity or analogy to something else. Metaphors take the form of saying that one object is similar to another. They involve picturing similarities between something that is less familiar in such a way as to make sense of it, for example, in the slogan “*Mexico is a dreamland*”, the advertiser draws the similarities between two objects, Mexico and dreamland (Boland and Greenberg, 1988), which means comparing two objects which share similar characteristics in some ways. As Billow (1977) points out, the metaphor supplies language with flexibility, expressivity, and a means to broaden the language (Chiappe and Kennedy, 2000). Kendall and Kendall (1993) argue that metaphors act to make abstract ideas concrete, help clarify ambiguity, and assist in thought and in expressing the subjective. Metaphors are commonly used to portray abstract concepts such as, for example, time (Spears, 2003). In contrast, a non-metaphorical pattern expresses the object literally (Ang and Lim, 2006).

Metaphors are necessary for a set of reasons. They present a compact version of an object or event; they allow people to see characteristics that are intangible; and they are much brighter expressively, sensuously, and cognitively because they are close to perceived experience (Ortony, 1993).

If one was to explain what a metaphor is, it might be said that it is a comparative figure of speech frequently used to add figurative, creative and emotional expressiveness to the manner in which individuals speak, for example, as when one says that “*the place is a heaven*” or that “*the world is your oyster*”. It emphasises an expressive renaming on the basis of similarity between two objects: the real object of speech, called the target (the world) and the one whose name is in fact used, the source (your oyster). However, there is only a certain similarity in respect of some qualities, no real complete association between the two. For example, if the place is compared to a heaven, it is possibly as pleasant to be there as to be in heaven. Differences in the nature between compared objects make the reader search for links in his or her own mind (Skrebnev, 2000). Thus, the link in “*the place is a heaven*” between the target and source recovers that place and heaven are both good and a joy to stay in.

*“Metaphor gets nowhere without the concepts that it puts to uncanny use, though it misapplies them to produce literally false statements. Yet in the very moment of falsehood we think our metaphors contribute to understanding, broadly construed, even as we toy with the concepts on whose legitimate application our knowledge is based”* (Pillow, 2001: 193).

Metaphors play an essential role in bringing about changes in our fields of meaning, suggesting that *“a metaphor is as much a thinking process as a communication process”* (Cook and Gordon, 2004: 655).

### **5.4.1 Role of Metaphor**

Some researchers such as George Lakoff and Mark Turner (1989) have shown how the metaphorical organisation of the everyday language is *“embodied in the physical experience of the world and has enabled one to identify and recognise the idealised cognitive models that underlie his/her common everyday understanding of the world in which he/she lives”* (Freeman, 1995: 644).

The metaphor is the basis of figurative language, essential not only to traditional literature, but also to other modes of discourse such as daily communication, political speech discourse, and spiritual speeches (Abrams, 1988). People use metaphors in everyday conversations. Much research interest focuses on the use of metaphor as a tool to convince consumers to buy products. This has started from the time of Aristotle in his study *“Rhetoric”* (Stern, 1990).

*“The greatest thing by far is to have a command of metaphor. This alone cannot be imparted by another; it is the mark of genius, for to make good metaphors implies an eye for resemblances”* (Aristotle, Poetics, XXn.9 in Freeman, 1995).

The function of the metaphor is not just to provide an enjoyable picture in the mind of the reader. For example, if it is stated that the modern business organisation is a machine or an organism, then this helps the reader appreciate the complex structure of modern organisations (Morgan, 1986). Metaphors encourage a re-conceptualisation of what is already given. Their use states a new hypothesis about the target (Kittay, 1987). Metaphors can be mental models for sense making, aiding managers in their communication (de Chernatony and Dall’Olmo Riley, 1997; Davies and Chun, 2003; Jones, 1982).

Communication would be very dry and plain if it expresses something only as itself. It is difficult to imagine objects without metaphors as they help to boost the imagination (Paivio and Clarke, 1986; Zaltman, 1995; Gibbs and Gerrig, 1989). The metaphor gives its reader a chance to extend his/her thoughts and deepen their understanding, in that way permitting the reader to see things in new ways and to act in new ways. The metaphor has no formal restraints: it can be a word, a phrase, any part of a sentence, or a sentence as a whole. It deals with the transfer of ideas or meanings from one context or area to another, allowing the person to talk not just about tangible objects but also about experiences or phenomena that cannot be literally expressed, and let the recipient link the unfamiliar with the familiar (Kress, 1989).

Elgin (1993: 146) argues that “*metaphor is the most powerful device available for changing people’s attitudes, quickly, effectively and lastingly*”. She notices that every person has his/her own way to interpret and understand the meaning of metaphors. According to Elgin (1993), this may cause some confusion about what precisely is meant by a metaphor. However, generally speaking metaphors may address people who share common values, attitudes and behaviour towards a particular phenomenon. Consequently they share the same interpretations and meanings for those metaphors.

### **5.4.2 Metaphors in Advertising**

Metaphors make the readers draw the parallels between the source domain object (advertised product) and the target domain object that has to be interpreted. Thus the parallels are drawn between the target and the source of the metaphorical pattern. Davidson (1979) argues that metaphor is an essential figure of speech which offers a better and comprehensive understanding of the communicated subject. The metaphor influences reader’s opinions and directs his/her attention to particular qualities of the advertised product. Therefore, a skilled use of metaphors can turn the attention of the readers to the qualities and characteristics of the product which the advertiser wants to highlight and address specifically. In this way, metaphors direct the reader to construct the perceptions and views of the product’s qualities (Young, 2000). Advertising can simply benefit from the qualities that metaphors offer to achieve its objectives of persuasion and attraction.

Sometimes advertisers attempt to structure their products and brands as metaphors. For example, a luxury cruise holiday or an expensive five-star hotel can be signified by the

metaphor of pleasure and success. Advertisers try to picture their products' best values and qualities. They want to get consumers thinking in metaphorical ways, in images and pictures in which their brands play a primary role (Williamson, 1978). Williamson (1978) argues that the association of the product with cultural references causes a shift in meanings and the cultural reference "*becomes*" the product. Ring (1993) says that the challenge of the designer of an advertisement is to choose a correct and suitable metaphor for the product, and to make sure that this metaphor is able to put across the intended meanings that communicate the qualities of an advertised product.

Metaphors have a number of roles and forms (Black, 1962). They might be used simply to amuse. For example, the metaphor "*Kuala Lumpur is the heart of Asia*" is not intended to be interpreted literally but to provide the reader with a concrete, but metaphorical image of Kuala Lumpur, which is interpreted as the centre of Asia, or other similarities between Kuala Lumpur and heart might be derived (Black, 1962). However, the metaphor also acts as a way to communicate to the reader particular characteristics which Kuala Lumpur holds. The main role of a metaphor is to help people make better sense of a complex idea. Metaphors can be applied to provide a structure to support an understanding of what a brand is and to identify the different perspectives that are possible from different metaphors (Davies and Chun, 2003). According to Leech (1966), advertisers use those qualities of the metaphor which can provide the reader with a particular set of associations of an advertised product. These associations build up an image of the product, or what is also known as a brand. Leech (1966) suggests that a brand image is a metaphor which makes the product identifiable and desirable to the customers. The image expresses certain meanings, for example, in the advertisement for a destination such as Rome, metaphors will highlight the beauty and historical significance of this city.

Advertisements have to take into account not only the inherent qualities and attributes of the goods they are to sell, but in addition the method they can employ to those properties signify something to customers (Williamson, 1978). In other words, advertisements have to decode statements from the world of facts and product features (for example, that a hotel provides certain facilities and activities for their guests) and turn them into a form that means something in terms of what people actually consume.

Metaphors are not only ways of picturing and expressing thoughts. They actively create and shape thoughts and ideas. Nothing can be known unless it is perceived as an instance of one thing and not another (Lakoff, 1971). Thoughts and ideas can be understood more easily in a figurative way than a literal one (Gibbs, 1994). Consequently, by paying more attention to

the visual and other sensory metaphors which customers use to express their images, researchers can learn more about their thoughts and feelings. Metaphorical patterns framing the advertised object may end with the perception that the product is exciting and emotional (Ang and Lim, 2006). Ang and Lim (2006) claim that products described through metaphors look less honest in comparison with non-metaphorical phrases. Thus, consumers might perceive the product expressed through non-metaphoric advertisement as being more sincere.

An advertiser in print advertising chooses different statements to make an advertised message more persuasive and appealing to the customer. The phrases should be attractive, eye catching and also informative. The advertiser chooses words that match the products' positive features and applies these words to products' features to create connections. The messages are then addressed through the media to consumers (Spears, 2003).

Metaphors are applied in some languages more than in others. Attempts to explain this showed that the British audience wants advertisements to be amusing and enjoyable (Cook, 1992). Metaphors are able to provide a pleasant experience to the reader (Scott, 1994).

Associating qualities and features with goods and services is the oldest metaphorical device, for example, an advertisement for an all-inclusive hotel in the Mediterranean draws the links with family holidays; or luxury cruises are associated with older people in tuxedos. This is an example where the features of the product become the positive qualities of the product, benefits in marketing terms or one of the benefits which the customer buys. These examples illustrate the relation of the product to qualities of lifestyles. Consumers look for benefits in the product.

Associations and metaphors have to influence the consumer's views on images of the source domain object and the target domain in order to work. The advertising slogan "*Thailand is a paradise*" has impacts on the opinions which the customer holds about Thailand and paradise. Messaris (1997) says that both objects should be cross-directional to work correctly. However, advertisers believe that they only affect views and opinions about the advertised product (Haskins and Kendrick, 1991).

By producing a metaphorical statement, the advertisers invite their audience to process the metaphor. In this way, the addressees are made to see resemblances between the promoted product or service and the object or property featured in the metaphor. Furthermore, customers take some of the responsibility in deriving further assumptions about the object



which is associated with the product or service. Metaphors thus play an important role in the language of advertising (Tanaka, 1994). Frequently advertisers produce puzzles and metaphors that people will identify, and the joke will be that “*we*” understand it but “*others*” do not; it strengthens social organization. Metaphors are central devices for reflecting what customers think and believe, and how they behave (Zaltman and Coulter, 1995). Lakoff and Johnson (1980) say that the purpose of the metaphor is to understand, explore and experience one product by understanding another. For the most part, through metaphors we are able to understand customers’ opinions and behaviour and therefore find out how to develop and market products and services effectively. Even behaviour and thoughts are themselves metaphors for one another. In fact, there is an emerging consensus that metaphors are the vital units of thought and communication (Ortony, 1993). This underlines the importance of the study of metaphor in the context of tourism advertising. The customers’ senses provide the source for significant metaphors, and as such, are potentially important devices for understanding consumers’ thoughts and behaviour and consumers have mental models which signify their knowledge and behaviour (Babbes, 1996).

The following section aims to identify and discuss the characteristics of metaphor use in the advertising of tourism products. The study does not intend to focus on one particular tourism product, since the aim is to examine the phenomenon of tourism in general through language use in advertising. Therefore, no differentiation of the product type is necessary.

### **5.4.3 Metaphors in Tourism Advertising**

Tourism advertising is characterised by the use of metaphor, and it possibly derives from the special characteristics of the tourism subject. Tourism is grounded in real-world relationships – historical, economic, political, social and cultural. It is hard to define tourism in terms of one particular product or service, and this specific characteristic of tourism makes it more attractive and appropriate for advertising to play with its interpretation in advertising language. This language can be decoded in different ways by individuals, in a way which is slightly different for each potential tourist. It is a field where the writers of advertising can play with words and create various meanings for the reader’s interpretation of the tourism product. The field for the imagination is open. Creating artful and figurative meanings, metaphors enhance the imagery in tourism advertising, making customers see the product as imaginative (Paivio and Clark, 1986; Ang and Lim, 2006).

A study conducted by Ang and Lim (2006) divides the products into symbolic and utilitarian. According to this subdivision, tourism products are of a symbolic type. Ang and Lim (2006: 42) argue that “*symbolic products are consumed for sensory gratifications and affective purposes or for fun and enjoyment*”. Utilitarian products possess more tangible attributes and a rational appeal. The above study concludes that symbolic products appear to be more exciting and emotional but are not associated with sincerity as much as are utilitarian products, and metaphors lessen the perception of sincerity for symbolic products. Being imaginative and exciting, the tourism product benefits from the qualities of metaphors but there are some disadvantages that must not be overlooked and which will be discussed in this work. One of the questions to be answered is how representative metaphors are of the tourism images.

Advertising is a central element of the tourism and travel product. Potential tourists shape their views and opinions about the purchase based upon the abstract images of the advertised product. Tourism is a service industry and its products are not easily tested. Customers can not “*try*” or see it before the actual purchase. Therefore, they are dependent on the advertising techniques for constructing the images of the product. Consequently, advertising is a vital and central part of the tourism marketing mix. Advertisers display different tourism activities and services to the tourists. Tourism operators use certain images to portray and visualise their product in brochures and other print advertising. Tourism is a fragmented industry and also depends on the products of other industries, such as, for instance, accommodation and transportation. These industries in turn also make their products available to the customers. All types of tourism products depend on the ways in which advertising portrays and shapes the images of those products. These images of the product intend to suggest some opinions and ideas in tourists’ minds. The process of image writing and drawing a specific picture of the product should lead to the decision to purchase a product.

Morgan and Pritchard (2000) argue that nowadays advertisements target educated and competent individuals. Current trends have an effect on the market and on the behaviour of the potential tourists. Changes in the preferred types of tourist activities consequently lead to change in tourist expectations and needs. Morgan and Pritchard (2000) argue that current trends in the industry put more pressure on advertisers today.

Advertisers need to develop more sophisticated strategies to attract the attention of modern customers in tourism. Language is one of the techniques they can use to improve the existing marketing strategies and strongly influence the opinions of customers. Some strategies might

be more successful than others. In relation to this research this includes the use of figures of speech. The argument is that expressing tourism products through figurative devices is appropriate by using metaphors. This is dictated by the fact that the tourism product is intangible, inseparable and perishable.

Using metaphors in tourism advertising provides us with the tools to recover the whole image of the tourism product, and look at it from different perspectives (Morgan and Pritchard, 1998). One can say that the role of tourism in this case is central as it discovers the hidden characteristics of the tourism product and explores the activities offered by the advertiser.

Therefore, when an advertiser uses metaphor in the promotional text, he or she automatically directs the customer to look at the advertised product from a different point of view (Palmer and Lundberg, 1995). This opens new ways of perceiving the object of advertising. The metaphors which are used to portray tourism objects help tourists to interpret meaning and structuring the realities. Morgan (1986: 12) says that *“By using images that people understand and believe in, readers make associations with the new as well as the known, providing an ability to see and recognize realities in distinctive yet partial ways”*.

The form in which the metaphor is created may vary, for example, it can appear in travel advertising through the visual cliché: the use of pictorial icons to express and emphasize particular well-known ideas. The notion of an island paradise can be quickly put across by signifying images of beautiful beaches, palm trees, blue water, warm weather etc (Krippendorff, 1987). Dann (2002) emphasises that of those images, perhaps the most frequently employed is that of sun, along with the images of dreams, heaven and escape. The research will come back to this matter later in the study in the analysis section, as one of the objectives is to identify the images drawn from tourism metaphors in advertising.

#### **5.4.4 Qualities and Functions of Metaphors in Advertising**

The following section explores the particular qualities of the metaphor which attract advertisers in tourism.

The metaphor is used mainly in order to cope with the unfamiliarity of a destination for the traveller (Dann, 1992). When promoting long-haul destinations which are unfamiliar to

tourists, some advertisers try to reduce the factor of strangeness and include some familiar features, which draw the associations in tourists' minds (Blasko and Connine, 1993). For example, in the phrase "*Antalya. This place is pure sun and sand territory*", the communicator creates a comparison between the unfamiliar destination and pleasant climate conditions. By drawing the parallels between the common qualities of two objects (Antalya and sun and sand territory) the reader is able to form the image of the destination which offers sun and sand featured tourism activities (Kress, 1989; Lakoff, 1971; Lakoff and Johnson, 1980). Given that the metaphor is used to diminish the unfamiliarity of features of the advertised product, it should rationally follow that its usage tends to increase in direct relationship to the strangeness of the destination being advertised. In other words, as cultural difference increases so does the use of metaphor (Dann, 1996). The theory of "relevance" is appropriate in this context as the reader reacts to the text which is relevant to her/him, to the text where information about the place or service looks familiar. This is one of the issues for the further discussion in this thesis.

Thus, one particular function of the metaphor is to reduce the effect of unfamiliarity. However, there are more functions to be discussed in this work. The study aims to identify other functions of the metaphor in tourism advertising through further analysis in this work.

Metaphor is several meanings in one. Among numerous qualities of the metaphor an important one for advertising is the economy of space (Tanaka, 1994). Metaphors are usually short expressions. They are catchy and attractive for the consumers. Advertising space is expensive and it is necessary to deliver an advertising statement which fits all the meanings of the product into one. The metaphor is able to comprise several and sometimes many different meanings within one phrase. The reader is able to extract different meanings expressed by the metaphor (Elgin, 1993). The recipient can process his own interpretation and this interpretation would depend on the knowledge and attitude of the reader (Tanaka, 1994).

The figurative device of the metaphor makes a reader consider new associations by drawing links between the source domain object and target domain object of the metaphor. Unexpected new links and relations between two compared objects broaden the reader's view and opinions on the qualities of the described product (Davidson, 1979; Young, 2000). The interpretation of the metaphor recovers and explores new fresh ideas and attitudes. These new ideas draw a whole new picture of the product's qualities and attributes. Consequently the reader (potential tourist) re-conceptualises his/her old ideas and opinions about the advertised product. Therefore, many meanings expressed through the metaphor may change

the attitudes of the readers towards the product. The following example illustrates this function of metaphor. In the sentence "*Thailand is a paradise*", the reader maps together common attributes between the tourist destination Thailand and a paradise. The reader is forced to draw links and make associations between these two objects. Some of the qualities of Thailand could be missed out if the advertisement simply addresses Thailand as a tourist destination. Common qualities such as beauty and comfort might be derived from the interpretation of this metaphor. It makes the reader think beyond and draws more comprehensive characteristics of the advertised product (Kittay, 1987). This re-conceptualisation can also be viewed as an educational feature of metaphor. The metaphor allows the readers to look at the advertised product from a different point of view, which they would not expect to see in a different context, but as the aim of advertising is to attract attention of the customer and sell the product, positive features of the product are expected to be stressed in the context of advertising (Paivio and Clarke, 1986). Therefore, the next important function of the metaphor is focus on the benefits of product.

The metaphor is a useful and appropriate technique to describe and focus on the positive attributes of the product on offer (Young, 2000; Ring, 1993). This figure of speech eases the task of the advertiser. The metaphor allows the reader to identify benefits of the product. Advertisers use the metaphor to boost the positive qualities of the product without actually describing its benefits but offering the reader the opportunity to interpret them. The metaphor plays a role of indicator of the main benefits of the advertised product.

Metaphors have an aesthetic function. They offer a pleasant and amusing experience to the readers, making the latter think about the intended meanings in each instance (Scott, 1994). Poetry has been known for a long time to take advantage of this quality of the metaphor. Advertisers understand this role as well and use it to attract more customers. The metaphor forces readers to think and create their own interpretations of the advertised object. It is in the reader's own hands to create an image of the product through the use of metaphor. The amusing and pleasant experience which the reader receives when interpreting the intended meanings of metaphor is linked to another function of metaphor, attention driver.

If the metaphor is to amuse the reader, then it acts as an attention driver. It is believed that the reader is attracted to the advertisement which challenges him/her and makes him/her think more about the meanings (Tanaka, 1994). Relevance Theory (Sperber and Wilson, 1981) suggests its own interpretation of metaphor attracts the attention of the customers. Relevance Theory claims that metaphors need more time and effort to be understood and interpreted (Tanaka, 1994). Therefore, they sustain the attention for a longer time and the

advertisement will stay longer in the memory of the reader. Thus, two main important objectives of advertising, catching the attention and keeping the product in mind, are achieved by the use of metaphor. Short eye-catching phrases are easier to remember than more descriptive long statements. Relevance Theory provides a full explanation of the useful function of metaphors in advertising and explains the notion of processing effort in detail later in this thesis.

#### **5.4.5 Tourism Advertising Cases**

The following cases of advertisements of tourism related products elaborate some of the meanings derived from the metaphors. The advertisement for the Malaysian Airline System uses a few metaphors to express the intended meanings. The example is collected from a newspaper, The Times (1975):

*“Asia? Start at the heart – Kuala Lumpur. One-stop on MAS. A touch of Gold. Malaysian Airline System”.*

First of all the advertiser describes the city of Kuala Lumpur, not the airline. It is assumed that the connection between these two is drawn through the image of Kuala Lumpur. The advertiser starts with a comparison between Kuala Lumpur and the heart of Asia. This is where the main meaningful metaphor is recovered. Potential tourists when reading the advert are forced to draw the links between Kuala Lumpur and the heart as such. They have to understand what common features and qualities Kuala Lumpur shares with such an object as a heart. The heart is the real centre of an object. Generally speaking, the heart is both a bodily organ, something physical, and it is believed to be a seat of emotions. People express their feelings and emotions that come from hearts. However, in some cultures (e.g. Malay) the liver is a centre of emotions. Biologically, the heart of a human being, as of an animal, is a vital part, a part without which life would be impossible. In this advertisement, this life would most probably be Kuala Lumpur. What is suggested here is that Kuala Lumpur has some qualities in common with the heart of Asia. Comparing the city (or the airlines) with the heart of Asia is a way of humanizing Kuala Lumpur. The advertiser forces the reader to understand the importance of Kuala Lumpur by comparing it to the heart. The heart is an important element in the body, both physically and emotionally. The reader derives that Kuala Lumpur is a centre of Asia. It shows the significance of the city within Asian countries. Many different meanings can be derived from the expression “*Kuala Lumpur is*

*the heart of Asia*". The reader is free to interpret the meanings in their own way. Kuala Lumpur is the capital of Malaysia, subsequently it a political, economic and cultural centre. To sum up, different meanings can be derived through the use of metaphor (Hermeren, 1999).

Forceville (1996) says that metaphors are essential in advertising, not only because they can express a meaning in a number of words and in a limited amount of space, but also because they form powerful ways of bringing together very different kinds of information by relating new information to familiar information. As a result, a metaphor can dramatise a product claim and so can be very successful in building up a product image.

The following example of a slogan (also includes alliteration of 'S') is taken from an advertisement for British Airlines: "*Scheduled services direct to the sun*". The advertisement needs to be interpreted metaphorically to recover the intended meaning. The fact that the advertisement is linked with an airline operating flights to sunny holiday destinations like Majorca, Tenerife and Palma gives one to understand that the advertising message must mean "*sunny destinations*" or "*sunny areas*". That is, the sun has an actual referent. Using the word "sun" rather than any other word signifies that the reader's attention is focused on weather conditions rather than other things, such as historical attractions and monuments. It also means that the climatic conditions are promoted when they are at their best, without revealing the fact that even in these travel destinations the weather is over-cast sometimes and that there is rain from time to time. The cultural referent is also "*sunbathing*" as an important element of our century is vacation experience and sunbathing as a presumed healthy activity. The "*Sun*" can be also interpreted as a part of something which is used for the whole, the "*sun*" is used for "*the whole experience of the holiday*", "*atmosphere*". In this case it also refers to the rhetorical device called synecdoche, where one part or attribute represents the whole. In this example the sun could be interpreted as a representative of the warm atmosphere at the holiday destination. The sun might be associated with the warmth and hospitality of the local community of the country and an analogy could also be made with the friendliness and care of the cabin crew in the aircraft of the airlines. Therefore, many different meanings are expressed through the use of the metaphor, which in itself is in the form of a short statement.

Here is another example indicating how the sun is represented in a longer text taken from another advertisement, an advertisement that promotes Philippine Airlines (adopted from Hermeren, 1999: 45):

*"The beauty of the Philippines*

*A world you didn't think still existed. But it does, right here in the island paradise of El Nido. Where tropical nights rain stars. Dazzling blue waters beckon to the pristine white sands bleached even whiter by the sun. And coconut trees bend to listen to the waves. Where life is an idyll and smiles are dreamy. On Philippine Airlines, the sun shines through on every flight. Forget all worldly concerns and bask in the sunlight of the warm smiles and caring ways of our flight stewardesses, Trish and Michelle. It's almost like paradise".*

There is an analogy between the landscape of the Philippines, on the one hand, and the services of Philippine Airlines, on the other. That is, the pleasant qualities of the former are reflected in, and can be experienced through, the latter (Hermeren, 1999). That means that something non-physical and abstract is conceptualized in terms of something physical and concrete, which is a characteristic of many metaphors and which is obviously illustrated in this advertisement, where the services of an airline are described in terms of the scenery of the country which bears the same name as the airline (Lakoff and Johnson, 1980). In this text the sun is first referred to in a literal sense (*"bleached even whiter by the sun"*), then in a metaphorical sense (*"the sun shines through on every flight"*, *"the sunlight of the warm smiles"*). The comparison of the metonymic use of the sun in the first advertisement for British Airlines (sunny places) with its metaphorical use in this text (friendliness) shows us that the word *"sun"* may be used in quite different senses. Apart from the sun metaphor, the Philippine Airlines advertisement uses other metaphors. Thus a couple of personifications are seen, which also involve the scenery in the Philippines (blue waters beckon; coconut trees bend to listen) (Hermeren, 1999).

Another example of the metaphorical use of *"sun"* (sunshine) in the advertisement is presented here. *"This is the Sunshine treatment non-stop to Cape Town. Comfort all the way. SAA. South African Airways. Where no-one's a stranger"*. The use of metaphor in this case is similar to the advert for British airlines in the above example. The advertiser draws the links between airlines and the city. The meanings of this metaphor might vary from *"sunshine"* or a reflection of a level of friendliness and hospitality of the airline staff, the atmosphere in the aircraft during the flight, or the climate in Cape Town. Sunshine treatment is intended to express the warm atmosphere during the flight by South African Airways.

To sum up, these examples from tourism advertising illustrate numerous functions of the metaphor. The most significant of them are attracting attention and keeping the advertisement in the customer's mind for a longer time. Relevance Theory offers its own approach to explaining how the metaphor communicates in advertising language.



#### 5.4.6 The Metaphor within the Framework of Relevance Theory

Many scholars in the area of linguistics emphasise in their studies that metaphors are best analysed from the perspective of pragmatics (Grice, 1975; Sperber and Wilson, 1986; Levinson, 1983; Blakemore, 1987; 1992; 2002; Tanaka, 1994; Goatly, 1997, Phillips and McQuarrie, 2002). These studies share the assumption that there are one or more fundamental principles which direct communication and therefore the interpretation of metaphors (Tanaka, 1994). Tanaka (1994) uses Relevance Theory as an approach analysing the communication process of the metaphor. Tanaka (1994: 88) gives an explanation of the use of metaphors in advertising by treating it as a variety of “*loose talk*”, namely “*an utterance that can be used not only to signify a state of relationships in the world, but also to represent another utterance it resembles in context*” (Sperber and Wilson, 1986: 228–229).

Relevance Theory has its own understanding of the phenomenon of metaphors. This pragmatic approach does not consider metaphor as an art of deviation (McQuarrie and Mick, 1996) but states that the interpretation of metaphors goes through the same processes as do any other statements in the language. According to Relevance Theory, the intended meaning of the metaphor is easily derived within its context (Goatly, 1997). Within pragmatics, Relevance Theory offers a comprehensive justification how metaphors should be communicated and interpreted. Cacciari and Tabossi (1998: 143) argue that metaphors “*predicate a complex bundle of properties*”. A complex bundle of properties is a set of “*implications*” and “*inferences*” related to a phrase or statement. According to Relevance Theory theorists, metaphors are comprised of different types of implications and conclusions (Grice, 1989; Sperber and Wilson, 1986).

McQuarrie and Mick (1996) consider that metaphors are good for interpreting different inferences of the required qualities of the advertised product. Before applying a particular metaphor in the context of advertising, the advertiser needs to make certain assumptions about the reader (consumer) and about the advertised product. These assumptions and opinions take into account the background and knowledge of the consumer. Having certain assumptions and knowledge of the customer’s background, the advertiser is able to assess the consumer’s knowledge of the world and his/her processing abilities. It is important to take into account the attention level of the customer. Catching the customer’s attention by the phrase or word is the initial aim of print advertising. If the advertisement stays unnoticed, the objectives of the advertising will not be achieved. Any kind of attention is good for advertising, even if it is negative. The purpose is to stay in the reader’s mind. Advertisers use

non-linguistic and linguistic devices to capture the attention of the customer. Metaphor is one of these linguistic devices.

According to the pragmatic approach, the qualities of the metaphor in advertising text are significant. Metaphors are formed to make readers process them, to force their processing effort to recover the intended meanings of the metaphor. Processing effort makes the reader find similarities between the target and source domains of the metaphorical pattern (Velasco-Sacristan and Fuertes-Olivera, 2006). Readers are left on their own to interpret the advertising metaphors. They extract the interpretation which they believe to be correct. Therefore, Tanaka (1994) argues that readers are responsible for obtaining additional assumptions about the object, which is associated with the advertised product or service.

Metaphors to some degree require more time, effort and work to be understood, more work than the words which can be interpreted on a denotative level and which do not require an extra processing effort. The reader should know the context in which the metaphor is used in order to recover one or more adequate meanings. To draw similarities and common links between two objects in the advertising text, the reader is expected to have a certain level of background and abilities, which allows him/her to process the metaphor.

Forceville (1996) claims that the pragmatic element (the addresser, the addressee, the context, etc.) is a key component in any metaphor that pictorial metaphors are usually unalterable, that they are not visual hybrids. Taking Forceville's (1996) cognitive-pragmatic account of advertising pictorial metaphors as an initial point for reflection, there are three basic ideas in which advertising gender metaphors are grounded: 1) the metaphor is a mapping from a certain source domain onto a target domain (Lakoff and Johnson, 1980: 2) the metaphor is a context-dependent communicative device that is used in a concrete socio-political context such as advertising as a method of communicating hard to pass across messages, or of dealing with socially loaded topics (Chilton and Schaffner, 2002: 3) an advertising metaphor is a persuasive device that hides as well as it reveals. First, as Forceville (1996: 96) argues, in advertising metaphors:

*“One or more features from the domain of the secondary subject are mapped on to the domain of the primary subject (the target domain). This matching process involves the foregrounding, adoption or modification of certain features in the primary subject domain”.*

Tanaka (1994) says that interpretative resemblance is context-dependent. Therefore, the conclusion is that in the absence of a concrete context, it is difficult to assess which common qualities all or most addressees would agree on. This means that the context determines the final decision. The links drawn between the main subject and the additional compared subject are called “*implicatures*” in pragmatics (Section 4.3.2). The advertiser intends to communicate a range of implicatures, rather than a fixed one, and communication follows when the advertiser has recovered some of the implicatures within the range. Hence, the relevance of the metaphor to the addressee is established by recovering an array of implicatures. The range and strength of recovered implicatures give rise to two broad types of metaphors. In the case of standardised metaphors, the addressee is encouraged to recover a narrow range of strong implicatures. In the case of creative metaphors, the addressee is encouraged to recover a wide range of weak implicatures (Velasco-Sacristan and Fuertes-Olivera, 2005).

As the advertiser does not explicitly recover the intentions, this communication is called covert communication (Tanaka, 1994). This means that the advertiser communicates certain meanings but not directly and letting the reader to find the meaning himself. “Covert communication” is defined by Tanaka (1994: 4) as “*a case of communication where the intention of the speaker is to alter the cognitive environment of the hearer, i.e., to make a set of assumptions more manifest to her, without making this intention mutually manifest*”. In advertising, this type of communication comes forward and helps to overcome distrust and negative reactions on the part of customers to various aspects of advertising.

Sperber and Wilson (1986: 158) define “*relevance as a combined function of effect and effort*”. Relevance increases to the extent that the information conveyed by the communicator has an impact on the cognitive environment of the addressee, that is, causes the receiver to modify his/her views of or thought about aspects of the world by adopting, rejecting, strengthening, or weakening certain assumptions. Relevance is, thus, always a result of the interaction between a stimulus and the cognitive environment of the receiver. To obtain relevance, a stimulus processed in a cognitive environment (context) should have a contextual effect. Relevance, then, decreases to the extent that the effort needed to interpret the stimulus is greater (Forceville, 1996: 87–88). Covert communication, as opposed to ostensive communication, does not bear a guarantee of optimal relevance. According to Sperber and Wilson (1986: 158), “*an utterance is optimally relevant only if it achieves enough effects to be worthy of the hearer’s non-gratuitous effort to achieve an effect*”. In addition, this shows an awareness of the importance of pragmatics in a cognitive account of

metaphor: “*metaphorical meaning cannot be adequately discussed without resorting to metaphorical use*” (Forceville, 1996: 4).

To sum up, the metaphor is a fundamental figure of speech. Advertisers take advantage of its characteristics to express the qualities of the advertised product. Tourism products, such as for instance, a destination, particularly benefit from the use of the metaphors.

## 5.5 Pun

The pun is another figure of speech characteristically used in advertising. Puns and metaphors are figures of speech which McQuarrie and Mick (1996) classify as tropes in their taxonomy of figurative devices. The pun is a figurative device used in everyday speech, often in poetry and as it is found within the academic literature (Leigh, 1994), in advertising texts. The pun usually has a humorous function in the text. Puns are considered in-depth in the literature in relation to the function and role of humour in advertising. The pun is essentially a device for attracting and retaining an addressee’s attention. For advertisers, more than for almost any other kind of communicators, it is crucial to attract the attention of audiences, and the pun is one of the linguistic devices most frequently exploited to this end (Tanaka, 1992). The pun is an engagement device characteristically involved in advertising. The extra processing effort needed to resolve the pun helps to sustain the audience’s attention for longer and makes the advertisement more memorable. The following section aims to provide an overview of the work of the pun in advertising, exploring its role in advertising of tourism products. Similar to the function of metaphor, the pun shares some common functions with metaphors in tourism advertising.

### 5.5.1 Defining Puns

The definition of pun is presented in this section to support the understanding of the theory on this device. The word “pun” is not very old. It appears after 1660.

*“It has been suggested that pun might originally have been an abbreviation of Italian puntiglio, ‘small or fine point’ ... This appears not impossible, but nothing*

*has been found in the early history of pun, or in the English uses of punctilio, to conform the conjecture” (Culler, 1988: 15).*

Puns can inspire significant action, as well as narrative. Punning might also become a device of knowledge.

As Redfern (1982: 270) claims “*the pun is an inaccurate but convenient tag for a whole variety of rhetorical devices which play on words*”. The pun is ambiguity actualised in one expression which has at least two meanings, so that the addressee chooses one, or two neighbouring expressions similar in form, their constituent having vitally different meanings (Skrebnev, 2000).

For the purposes of this thesis, punning is defined as the use of words, usually humorously, based on the several meanings of one word. It incorporates a similarity of meanings between words that are pronounced the same or the difference in meanings between two words pronounced the same way and spelled somewhat similarly, for example in “*Some like it Haute*” (Hermener, 1999). All these factors are involved in structuring the pun. The example is the headline from an advertisement promoting United Airlines - says: “*Some like it Haute*”. The confusion might occur whether the advertisement is referring to the airline or to the cuisine served during the flight. This fact makes one interpret “*haute*” in the headline as part of the expression “*haute cuisine*”. In addition, the claim that “*our award-winning chefs de cuisine will guide you to more heavenly destinations*” also activates the literal sense of the French adjective “*haut*”, because when you fly you are high up in the air. In other words, it is a pun exploiting the figurative and literal senses of “*haut*”. The fact that cooking, even of a less elevated kind than the one in question, normally involves hot dishes, in turn establishes a link between haute and hot. But the headline also alludes to the film called “*Some Like it Hot*” (1959), about two unemployed musicians who mask themselves as members of an all-girl jazz band. So the “*heat*” alluded to in the title of the film may refer to either the music they play or the girls they play with. Hot, therefore, also has a figurative sense (strongly rhythmical); temperature (Hermener, 1999). Puns express several meanings in one, therefore saving precious space and time in advertising.

To sum up, the pun is a statement which has two or more possible meanings; or a statement whose meaning is unclear or amusing in some way. Depending on the situation, wordplay can also be negative, leading to confusion, especially when the context stays unknown. On the other hand, writers often use it to achieve special effects, for instance, to reflect the complexity of an issue or to indicate the difficulty, perhaps the impossibility, of determining

the truth. Punning is used by writers deliberately to hide the real meanings or make the reader find his/her own interpretation of the statement. The question to be identified is whether puns are used to hide a real meaning and confuse the readers or whether this device can substantially contribute to the understanding of the tourism product. This part of the chapter aims to explore particular qualities of puns which make it an influential and important device in advertising generally and in tourism advertising specifically. It could be hard to identify puns in some cases, especially in advertising texts, as the reader needs to take extra effort to guess what the advertiser attempts to express. But in these circumstances the advertisers employ puns as a means to sustain the reader's attention longer.

### **5.5.2 Puns in Advertising**

It has long been recognised that advertising is a branch of the entertainment industry to the extent that today many adverts seem hardly to be connected with a product at all, but rather to exist in their own right, as an object of amusement, puzzlement or visual pleasure (Redfern, 1982). Hayakawa (1963) suggests that the task of the advertiser is the poeticising of a consumer product. Obviously, the whole phenomenon is highly ambiguous. This type of speech rhetoric is in a middle position, between true art and business. As such, it is possibly a sign of the enforced position of the writer or artist in the contemporary world.

As rhetoric is the art of persuasion, one could justifiably refer to advertising language as a type of rhetoric, as its main objective is to persuade readers to buy a product. The pun is a rhetorical device. Studies conducted by researchers into advertising reveal the extended use of punning in promotional texts (Leigh, 1994). Punning is viewed as a device which could help to achieve advertising objectives. Wordplay with its different qualities such as re-conceptualisation, humour and regeneration of new ideas, offers a fresh view into the old words structures.

Images of tourism products are constructed through associations and advertising is about associations. For example, advertising creates associations between a certain product and a company, service and ideas. Words in the form of figures of speech help to achieve these associations and create more comprehensive characteristics of the advertised product. Puns are suitable devices to draw the images expressing different ideas.

Sherzer (1985: 215) argues that today puns are “*most often considered to be humorous in intention, inappropriate for serious discourse*”. Puns are created where the advertiser’s objective is to create a humorous and amusing image from different meanings. What counts as a pun is ultimately culture-bound, as it is often based on humour. However, some researchers (Kirchner, 1970; Tanaka, 1994; De Mooij, 1998) argue that puns are more popular in one culture than in other. When analysing advertising language, Kirshner (1970) claims that he found twice the number of instances of wordplay in English or American advertisements than in French ones. Looking at the use of language, Kirshner (1970) sees more extensive use of puns and alliteration in British advertising, but little rhyme, which is more common in the other countries of Western Europe. His conclusion is that such adverts are in direct line of descent from the English wordplay tradition of Shakespeare. Puns often carry a humorous effect in advertising. Using humour in advertising is a management choice. The reason that puns are used more in the advertising of one country than another is much more deeply embedded in cultural values of the nations. The British are well known for their sense of humour and it is seen in every part of their lives. However, some other nations are more serious about the devices used in advertising and could perceive the use of humour as a sign of the deceptiveness of the industry. They do not like to be played with when making financial decisions. Humour can be simply seen as a device for distracting the attention of the customer from the real qualities of the product and driving him/her towards the more favourable characteristics of the product.

Everyone uses puns in everyday speech without probably realising it. Everyone sells images of themselves by using puns on conscious or unconscious levels. Redfern (1982: 273) calls pun “*a recycle of language*”, as the reader has to process the correct intended meanings expressed by puns and extract the ideas relevant to the context.

There is a natural humour in the very nature of advertising. This is a way of saying that any advert is amusing. Adverts with the use of puns draw attention to themselves as such. Such adverts are free to some extent from entirely commercial utilisation and can be considered as a type of art. It has been maintained that advertising does not create needs, but responds and gives a direction to needs: it articulates them. Puns are especially well suited for the advertising job, for which they are usually delivered with the essential ambivalent combination of false apology and only too real aggression (Redfern, 1982).

### 5.5.3 Qualities of Puns in Advertising

The following section of this chapter concentrates on the qualities obtained by pun within advertising in the tourism area. Puns are often associated with something humorous and amusing. They deliberately confuse the reader, forcing him/her to recover the ambiguity in the message. The humorous effect is created by a wide variety of devices. In advertising, first of all, the pun is used to attract the attention of the potential customer. The entertaining experience obtained resolving from puns is believed to assist the advertiser in achieving this task.

Although puns are often associated with humour, this is not always a case. The pun is not purely intended for fun and entertainment. Another quality of the pun which makes it stand out among other devices is its ability to communicate a double meaning. This figure of speech is able to provide several meanings in a short eye-catching phrase. This function of the pun is similar to the figure of speech discussed earlier in this thesis, metaphor. Playing with the reader, the pun aims to derive different meanings of the advertised product. Puns express several meanings, which might sometimes be very obscure and unexpected. However, the advertiser expects the reader to derive the correct one. Punning can be seen in a form of words which sound the same but have different etymology. For example, the word “*connections*” in different contexts would signify different meanings. For instance, “*To be a successful frequent flier you need a lot of connections*” (Pun of the Day, 1996), where “*connections*” could mean “*number of flight connections*” or “*connections with people*”, but within this context the first meaning is correct.

Puns can prevent boredom and be amusing but should not lose the intended content. The words of adverts need to double-talk. They have to present approximately relevant information and let the addressee think about the interpretation; they have to say one thing and suggest another. Puns in advertising are able to express the benefits of the advertised product without directly signifying these qualities. Puns express thoughts and ideas differently and therefore make the advertising language rich and avoid boredom. This quality of the pun derives from its entertaining and amusing experience.

The pun, with its abilities to be different and indirectly expressing the information, fulfils the objective of memorability in advertising. To resolve the pun, the reader has to spend extra time on processing it. This time makes the interpretation experience more valuable to the audience, and the message has more chances of staying longer in the memory. Pun being a



successful mnemonic device fulfils the role of the attention driver, challenging the reader to discover the correct meaning of the interpreted pun-phrase.

Puns catch readers' attention as they challenge them to find the right answer. The reader is almost put on the spot, being asked to recover the meaning of the pun. The processing effort spent on the interpretation of puns is high. As Relevance Theory explains the communication process of puns, the processing effort involved can be compensated by the aesthetic reward the reader receives for solving the pun (Tanaka, 1994). Therefore the attention is high and the reader is satisfied by the resolved challenge.

The interpretation of the pun depends on the knowledge and background of the addressee (Tanaka, 1994). The advertiser would have constructed the opinions at the target consumers and needs to be careful to create a pun which can eventually be understood. For instance, the advertisement "*Put new wonder into 'Down Under' Australia's Gateway to the Great Barrier Reef, Hayman Island*", the expression "*down under*" is a colloquialism referring to things related to, or coming from Australia (sometimes known as "*the land down under*", for its perceived position at the bottom of the globe). The place advertised is Hayman Island, the private island destination in Australia's Great Barrier Reef. The use of the pun in the form of a rhyme provides the humorous element to the advertisement. The audience is forced to process "*down under*" first, and as it is associated with Australia in the first place, the intended meaning of this utterance is "*look deeper into Hayman Island*". However, not every reader might be familiar with the expression of "*down under*". The interpretation depends on the processing abilities of the reader and his knowledge about the advertised subject. The factors influencing the processing effort of puns are discussed later in this thesis, in the section on the pragmatic approach.

Puns perform the correlating function seen in all advertisements, but in a way that requires interpretation. Condensation brings together the common features of direct and indirect meanings of the advertising text. Therefore a meaningful connection is built between them. The interpretation in this case involves not finding a meaning but working out the hidden messages between two meanings communicated by punning.

In advertising, connections are made between particular products and consumers. The pun (as is the same with the metaphor) can use the condensation of the meanings expressed through these connections. For example, an expensive luxury cruise is linked with a wealthy consumer and would signify power, comfort and prosperity.

#### 5.5.4 Puns within Relevance Theory

Relevance Theory is able to elaborate on the work of puns within the context of advertising. Sperber and Wilson (1981) argue that to establish the relevance of some expressions is to see how they link with information that is available in the context. The interpretation of the pun depends on its relevance to the context and the inferential abilities of the reader. The advertiser attempts to create a text with an optimal relevance, which provides maximum cognitive effects for a minimum cognitive effort.

The Principle of Relevance plays a distinctive role in the interpretation of utterances by providing a shared principle against which possible interpretations can be tested. An utterance has been properly disambiguated, references have been properly assigned, and sentence fragments have been properly completed when and only when the resulting proposition satisfies the Principle of Relevance. According to Sperber and Wilson (1981), either only one disambiguation of an utterance satisfies the Principle of Relevance, or an ambiguity is perceived by the hearer. Similarly, the Principle of Relevance determines the implicatures of an utterance: when the speaker could not have expected his utterance to be relevant to the hearer without intending him to derive some specific contextual implication from it, then, and only then, that implication is also an implicature (Tanaka, 1992).

The following example demonstrates the process of interpretation of puns where the processing effort is compensated by the satisfactory feeling which the reader receives when solving this pun. The demonstration of this example is important for this research as it influences the author's structure of the analysis of the researched data later in the thesis. The example (1) is the advertisement of the credit cards Access:

- 1) *Access helps you travel light. Access. Simply a better way to pay. Worldwide.*

According to the interpretation, “*to travel light*” means “*to travel with light luggage*”. Thus the reader could make the following assumption:

- 2) *Access helps you travel with light luggage anywhere in the world.*

Given that it is an advertisement for the credit card, (2) would yield a number of contextual effects, which include the following:

- 3) *Access offers you a better way to pay without carrying cash with you.*

Interpretation (2) will have to be rejected by the reader, as being inconsistent with the rules of consistency with the principle of relevance, and in particular with the fact that it is an advertisement that promotes the service of the credit cards (Tanaka, 1992). Then the reader would realise that the second phrase of the advertisement: “*simply a better way to pay*”, means that it is an advertisement for the credit cards, and the utterance (3) will be derived from the reader’s understanding.

An advertisement must attract the audience’s attention. This example will do just that because it frustrates the expectation of relevance it has created (Tanaka, 1992). It will arouse the reader’s interest by making them think of its actual meaning. It will be more successful in attracting the reader’s attention than a phrase like, “*Use our credit card when you go abroad*”. The purpose of this phrase is not to derive something new. As the eventual message is so clear, in this case “*Use our credit card*”, it may well be made more attractive for the reader if there is a pun to interpret. The advertising message may achieve some of its appeal because it makes the reader stop and think as it reads initially as if it was about luggage, rather than about a credit card.

The reader gets a personal satisfaction from solving the meaning of the pun. Although the process of the pun’s interpretation takes extra processing effort from the reader, the use of the pun is still justified as without it the message could be left unnoticed (Tanaka, 1992). The advertising audience gains extra contextual effects from the pleasure and satisfaction of having solved the pun. Hence, the effort demanded is consistent with the principle of relevance (Tanaka, 1992).

In this case (1) the phrase is the most economical one that the advertiser could have used to achieve the intended result. Without going through the extensive interpretation process, the reader would not get the message at the appropriate level (Tanaka, 1992). The receiver would not even pay attention to it if the caption was something like, “*Use our credit cards*”. These effects may affect the audience’s attitude to the advertisement, and ultimately, the product advertised (Tanaka, 1992). The lack of trust between advertiser and potential customer creates problems for the advertiser, and humour, for example, in punning, is one way in which the advertiser attempts to help build social relations with his reader. If the reader thinks that the advertiser is interesting and amusing, this may go some way to overcoming the distrust of him. As Crompton (1987: 39) puts it, one of the main advertising tasks is “*Make ‘em laugh*”.

### 5.5.5 Importance of Puns in Tourism Advertising

A quantitative study by McCullough and Taylor (1993) concludes that the tourism and travel category is the one with the highest average humour ratings. The pun is found to be the most popular type of humorous devices in British advertising. McCullough and Taylor (1993) suggest that the high humour ratings in the travel and tourism industry was appealing, given to the articulate elements inherent in leisure area. Puns may have represented a low-key, less risky form of humour especially fitting to business audiences. Their frequent appearance indirectly suggests that they are an effective distraction in persuasive communication. A study by McCullough and Taylor (1993) also suggests that the advertising in the travel and tourism field appears to contain its own undefined brand of humour, which requires further research in this field.

The pun has an even stronger impact on the message when used in combination with other figures of speech, for instance alliteration. For example, the mix of figures of speech in the advertisement “*Food to fulfil your fantasies*” can be seen as a device with a mnemonic effect and strengthening of the existing meaning. This point is to be argued as there can be other suggestions about the trends which the language of advertising has to follow. The obvious case is that where more figures of speech are involved in the advertising text, then more time is required for the processing effort.

Phillips and McQuarrie (2002) call the use of more than one complex rhetorical device in a single advertisement a “*layering*”. Their study indicates that layering increased in advertisements at the end of the 1990s, and verbal anchoring, which means a verbal explanation of the rhetorical device, decreased in use from the 1950s (Phillips and McQuarrie, 2002). The argument of their findings emphasises that new customers are more sophisticated and attracting their attention is a greater challenge. Therefore, according to Phillips and McQuarrie (2002), customers need more figures of speech to sustain their attention, and they do not require a verbal anchoring, as they are more competent than the consumers of the 1950s. This study underpins a different point of view and argues that such competent customers may need less layering, or where layering is formed, anchoring is required to recover the correct meanings. According to Relevance Theory, the extra processing effort involved in interpreting the pun could be referred to as the price the advertiser has to pay to get his message noticed at all. Without going through the whole process, the audience might ignore the message, and therefore no effect would be achieved.

The additional processing effort demanded is rewarded for the increased power of the message conveyed or the increased memorability of the text. An opinion which the audience might discount as being obviously of little credibility is strengthened and possibly remembered because of the extra processing effort involved. Extra contextual effects are based on the audience's pleasure and satisfaction at having solved the pun: these may affect the audience's attitude to the advertiser and eventually to the product advertised. Advertisers rely more and more on customers to construct the appropriate meaning from puns. Thus, a reliance on the consumer's knowledge of the context to resolve a figure of speech increases (Phillips and McQuarrie, 2002). For example, in the example "Eiffel in love in Paris" (Pun of the Day, 1996), one is expected to possess some knowledge about Paris to understand this pun. No additional words are provided to anchor this interpretation; the audience's interest in Paris is assumed to be sufficient to enable the comprehension.

### **5.5.6 Puns in Tourism**

Today tourists search for more options and expect a wider choice of activities to be offered during their time away from home. Tourists have become more competent and confident in the decision making process. According to Harrison (1988; 1997), the language of tourism is elastic as well as pervasive, and it differs depending on the kind of tourist in the promoter's sights.

The changing nature of holidays was reflected in the social groups taking holidays, and in the distances which people were prepared to travel to holiday destinations. One of the major demand changes was the increased availability of leisure for a wider group of society (Lickorish and Jenkins, 1997). Rising real incomes, paid holidays and growing propensity to demand foreign holidays, or a combination of these, were important and continuing factors stimulating international tourism demand. These factors were not simply economic determinants but also social.

Advertising regulations make advertisers follow certain rules. Advertisers are required to express meaningful images in their use of punning. Consumers require puns to express representations of the product more explicitly in order to derive the intended meaning correctly.

One of the points that need to be clarified is what considers as being a greater or lesser processing effort. Criteria can be established according to the findings in this analysis. Thus, it is necessary to identify certain factors that influence the processing effort when interpreting puns in advertising. The processing effort tends to be less complex and therefore any potential tourists can derive the meaning that is suitable for them.

One of the ways of measuring the input of processing the effort required is through the level of abstraction expressed through the pun. The functions of the pun vary and this affects the processing effort. Another way to measure the processing effort is the ability of the potential tourists to understand and recover the intended meanings of the pun. This point emphasises the links between the interpretation of puns and the inferential abilities of the readers (potential tourists). Inferential abilities depend on a series of factors. These factors depend on the background of the reader, his/her knowledge of the advertised subject, his/her attitudes, needs and opinions of the world in general.

The advertiser would estimate the intellectual level of his/her market target in order to make the pun understood and appropriate to its reader. Only when he/she is completely able to interpret the advert and can derive the optimal relevance, the reader is rewarded by solving puns and the attention of the reader is sustained for a longer time.

The advertising requires readers to use their contextual knowledge of tourism or concepts related to the travel and tourism activities such as culture and geography, in order to understand the pun employed in the texts. Puns may imply more than can legally be expressed explicitly in words. Therefore, puns encourage consumers to draw conclusions about the product and the advertising message that go beyond what is stated in the advertisement (Messaris, 1997).

It appears that advertisers have increasingly assumed a greater degree of competency with respect to the consumer's ability to read and comprehend rhetorical devices. By providing less verbal anchoring of puns over time, advertisers have moved from telling consumers how to interpret the devices to showing them these figures of speech and leaving the interpretation up to them. The overall change in expected consumer competency is considerable, as advertisers have moved from assuming that even a simple figure of speech needs to be explained, suggesting that no explanation is required for such devices today, where it is assumed that no anchoring is needed (Phillips and McQuarrie, 2002).

The explanation for changes occurring in the use of puns is consistent with the principles of relevance. The extra processing effort of the pun is awarded by the achievement of contextual effects. Consumers' competence has increased over time and the expectation from the advertising is higher today. Consumers, as they were exposed to more and more advertising, adapted to the change by becoming more and more competent at processing advertising, but at the same time, they became more uninterested in advertising in general. Consumers became more reluctant to attend to any particular advertisement. Advertisers in turn adapted to these changes by placing increasing emphasis on the most deviant of rhetorical figures, and removing explanatory anchoring, but assuring the intended interpretation. Less anchoring was needed in light of increased consumer competence. Puns became much more self-explanatory which followed with the decrease of anchoring.

According to Relevance Theory, puns with more anchoring in the 1970s achieve maximum contextual effects with the minimum of processing effort, as the pun is mostly accompanied by an explanation in the message. The work of puns in contemporary advertising is explained by the suggestion that today advertisers are expected to present more informative and an honest picture of the advertised product. Therefore, puns are still employed but less anchoring is provided as its nature is more self-explanatory; the reader still gets rewarded for interpreting puns and the process sustains the reader's attention for a longer time. While this argument is presented in the study by Phillips and McQuarrie (2002), this thesis argues a different point of view. Even modern consumers becoming more competent in the tourism product require an anchoring in the use of puns in advertising. Advertising is an informational form of speech and the derivation of this information depends on the amount of details provided for its understanding.

## **5.6 Alliteration**

The third figure of speech selected for the purposes of this study is alliteration. There are several reasons behind this choice. First of all, it is dictated by the fact that earlier studies identify a frequent use of alliteration in print advertising (Leigh, 1994; Phillips and McQuarrie, 2002). Secondly, this figure of speech is well under-researched compared to others. Thirdly, alliteration plays a very different role from the metaphor and the pun in advertising, which is due to the absence of semantic ambiguity in alliteration. Consequently, alliteration requires a different approach to its interpretation and understanding.

The role of alliteration should not be under-estimated by researchers and advertisers. Alliteration plays an important part in various areas, for instance, in poetic language. Some theories exist about sound symbolism. However, none of this has been investigated through systematic research. This section of the chapter starts with an introduction to the notion of alliteration and continues with a discussion of the communication process of alliteration in the advertising language of tourism products.

### 5.6.1 Defining Alliteration

For the purposes of this research, alliteration is defined as the repetition of the initial consonants in two or more neighbouring words, usually appearing next to each other. Fabb (1999: 227) defines it as “*a repetition of a coherent sequence of segments which begins with an onset*”.

Skrebnev (2000) argues that alliteration is widely used in the English language, and possibly more frequently than in other languages. As examples, he provides French, Russian, and Dutch. Boers and Lindstromberg (2005) in their study find that no fewer than 12.7% of the entries in the Oxford Dictionary of Idioms use alliteration, which is a bigger percentage than in other languages (e.g. Dutch). The important point is that alliteration is prevalent in English, and this study is based on English advertising examples. As the research by Boers and Lindstromberg (2005) is rare in exploring alliteration, some of their findings are used to draw attention to alliteration. Boers and Lindstromberg (2005) explain a high rate of use of alliteration in English by the fact that the English language is more likely to start a word with a stressed syllable, where, for instance, French will more frequently stress the final syllable. As alliteration is more likely to be noticed when the syllable is stressed, this explains a frequent usage of alliteration in English (Skrebnev, 2000; Boers and Lindstromberg, 2005). According to Leech (1966: 189), “*alliteration generally takes the form of partial repetition of a stressed syllable*”.

Set expressions such as “*cool as cucumber*”, “*last but not least*” are representatives of the richness of the English language. This device is frequently used in poetry and prose, making the language sound more expressive and memorable. Boers and Lindstromberg (2005) demonstrate that alliteration also helps to memorise phrases when learning foreign languages. In comparison with other figures of speech such as the metaphor and pun, alliteration has a different function and does not aim to change the reader’s perceptions and



opinions of the image of advertised product. The different function of alliteration is underlined by the fact that this device does not carry any semantic ambiguity. Furthermore, the only ambiguity it holds can only be measured aesthetically on the level of language play. McQuarrie and Mick (1996) in their classification refer to alliteration as a type of scheme, while metaphor and pun are classified as tropes. Schemes are easier to interpret and comprehend as they do not change or influence the existing meaning of the expression. Tropes articulate factual ambiguity, while they play with words visually.

### 5.6.2 Qualities of Alliteration

The contribution of metaphors and puns to the understanding of the advertised product is identified through the roles these tropes play in advertising, but the question stays open how advertising benefits from use of alliteration. The repetition of consonants is used in some languages for grammatical or semantic purposes as well as for aesthetic effect. In English, alliteration is used either for expressive or aesthetic effect. Only sometimes, it is used for emphasis – “*really, really*”; “*a long, long way*”; “*very very*” etc. Alliteration in the English language is mainly associated with less formal, humorous English, similar to many other types of figures of speech. The traditional classification of alliteration in English involves the repetition of sounds, syllables, or words contrasted with the alternation of consonants or groups of sounds, for example, in “*The sun sizzles in the summer*”, which is also the example of onomatopoeia .

As was already mentioned earlier in this work, language is the main asset and working tool in print advertising. Therefore, words are often the only way to express the message and comprehend it. Alliteration is a part of the phonological level of language, which carries a great deal of psychologically relevant information above and beyond what is behind the print message. Harris *et al.* (1986) argue that there is a potential for some important research in the phonological features of language in advertising. Boers and Lindstromberg (2005) say that the expressions which involve alliteration are easier to remember. In their study based on learning a foreign language they prove their hypotheses of phrases with alliteration are more memorable than phrases without any phonological patterning. These effects of alliteration are believed to be the same in other areas where language is used, for instance in advertising.

Harris *et al.* (1986) argue that alliteration in advertising may increase the appeal and memorability of the advertised product. Often alliteration is used in combination with tropes,

for example puns. This mix of trope and scheme has a stronger effect on readers and brings more humorous features to the product. Alliteration in combination with pun or metaphor demonstrates a greater level of language play.

Aitchison (1987: 126) argues that “*words which have similar beginnings, similar endings and similar rhythm are likely to be tightly bonded*”, which means recalling one word in an alliterative expression may make easy the recall of the other alliterating word, which in turn makes possible the recall of the rest of the sentence. On this basis, alliteration helps to achieve the preliminary objective of advertising that is to inform rather than to play with words that in times takes place in case of metaphors and puns.

To sum up, the main qualities of alliteration which are contributing to the communication process in advertising are aesthetic and mnemonic qualities. For example, take an expression often used in the tourism industry, associated with mass tourism “*Sun, Sea and Sand Holiday*”. The use of an alliterating pattern involving the letter “s” in this case makes the message more memorable. The effect would be different if the message was simply “*Beach, sun and ocean*”. It would not attract any attention from the consumer.

None of the aforementioned qualities of alliteration refer to the changes in the image formation of the advertised product. Alliteration is a scheme, which is different from the tropes (pun and metaphor), and cannot be interpreted through Relevance Theory. Alliteration does not carry any ambiguity, thus not requiring any extra processing effort from the addressee. Nevertheless its strong recalling function explains its usefulness in advertising.

## **5.7 Summary**

This part of the thesis explained the choice of the selected figures of speech for inclusion in this research. Roles and functions of the figurative language are determined by the qualities which they retain in advertising. Selected figures of speech are significant for the illustrations of the benefits of the advertised product, particularly for the advertising of the tourism product, which is intangible and associated with entertainment activities. The pragmatic approach is identified as a suitable approach for the further investigation of communication through metaphors and puns. Alliteration as a scheme can not be adequately approached with pragmatics, as it does not carry any ambiguity or any change of the

meanings. The role of alliteration varies from the roles of metaphors and puns, and more of its qualities are to be verified in this study. The literature review has defined the gaps in the study of tourism advertising from a linguistic perspective. The next chapter on methodology will describe and justify the methods employed to achieve the objectives of this thesis.

## **Chapter 6    *The Research Methodology***

### **6.1    Introduction**

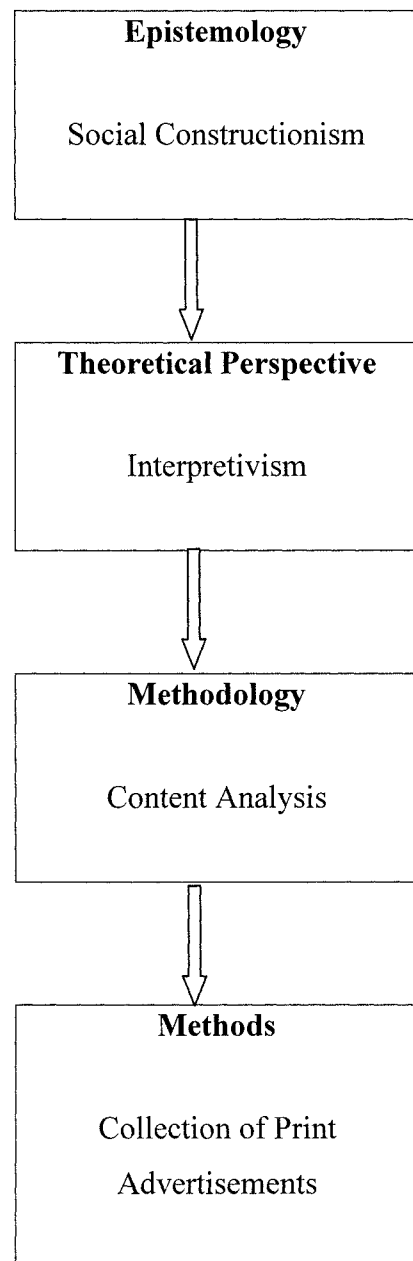
Extensive research has been conducted within the areas of tourism and advertising using various research methods. As discussed in Chapter 2 (Section 2.2.2 Tourism Research) until recently tourism research was dominated by quantitative methods (Lynch, 2005; Ritchie *et al.* 2005). As the social understanding of tourism grows, there is a need to identify tourism through the use of qualitative evidence and reflection. Qualitative research recognises the changes in the industry (Jennings, 2001). A large amount of research exists which explores forms of representations in tourism. Research of advertising texts can contribute to an insightful view into the variety of meanings of tourism. This thesis also aims to contribute to knowledge in methodological concepts within tourism depiction via language devices.

This chapter discusses respectively the research philosophy underpinning this study, theoretical position, research methodology and data collection method used in this research. Qualitative research methods are employed in this thesis. Various research methods have been used investigating advertising language, ranging from discourse analysis to semiotics. The author considers content analysis of advertising texts as an appropriate method to achieve the research aims. In order to provide structure to the research methodology, which is discussed in the next section, the author has used Crotty (1998).

### **6.2    The Research Structure**

The methodological structure of this research takes the view of Crotty (1998) as a point of departure. According to Crotty (1998), any research consists of four main elements, namely: methods, methodology, theoretical perspective and epistemology. The chapter starts with the identification of the theoretical perspective and epistemology of this research. By epistemology Crotty (1998) means the theoretical knowledge which informs the theoretical perspective and research methodology. Theoretical perspective is the philosophical view which underpins the methodology (Crotty, 1998). Figure 6.1 demonstrates the research methodology structure adapted from Crotty (1998).

**Figure 6.1 The Structure of This Research (Adapted from Crotty, 1998: 4)**



### 6.3 The Research Epistemology - Social Constructionism

This study deals with the construction of the social meanings in the language of advertising. Language is vital in the social construction of the reality (Kress and Hodge, 1979). The appropriate epistemology explains “*how we know what we know*” (Crotty, 1998: 3). Epistemology explores how the world is known and seeks to understand the relationship between the enquirer and the known (Small, 1999).

The epistemological stance adapted within this thesis is that of social constructionism. It is known as a research epistemology that is based on the meanings constructed by individuals from their experiences. These meanings are built on the objects surrounding individuals and the context within which they have been constructed (Denzin and Lincoln, 2000). Thus, the main focus of social constructionism is on the ways in which individuals take part in the creation of their perceived social reality. Reality is created by individuals within social settings (Cunliffe, 2007). Social reality is reproduced by individuals in relation to their interpretations and knowledge of this reality. Berger and Luckmann (1966 in Cunliffe, 2007: 6) argue that “*knowledge is socially constructed and facts are social products*”. Hackley (2003) points out that social constructionism can reveal the realm of marketing as a complex literary construction and can indicate important agenda for marketing studies.

The language in the form of text or any other forms is a way individuals construct the reality. Language on its own is “*symbolic*” (Tietze, 1998: 10). Tietze (1998) argues that interpretation of the symbolic meaning is the main tool to construct the reality. Language is an important part of sense making of the world (Devins and Gold, 2002). Cassell and Symon (2004: 13) say that language creates the reality “*through discourse in interaction*”. The social constructionist sees the text of advertising as an interaction between advertisers and readers in the context of advertising. Social constructionism allows the researcher to be a part of the research in construction of the meanings and express the subjective opinion. The research described here is based on the knowledge of the researcher of the linguistic concepts in advertising. The meanings of figures of speech are constructed with the view of the researcher’s linguistic background. Social constructionism is embedded in the research theoretical perspective and in the research methodology.

## 6.4 Theoretical Perspective - Interpretivism

Crotty (2003) argues that the theoretical perspective provides a context for the research process and methods employed. A method, on the other hand, consists of “*the tools for data collection and analysis*” (Jennings, 2001: 34). The theoretical perspective underpinning this research is interpretivism. The interpretivist standpoint determines a set of research rules, building the structure and process of the research. Interpretivism has emerged in attempts to understand the reality in the social and human sciences (Crotty, 2003). In an interpretivist approach the researcher presumes that reality is subjective and mentally constructed by individuals (Crossan, 2003). The interpretivist approach “*looks for culturally derived and historically situated interpretations of the social life-world*” (Crotty, 2003: 67).

Guba (1990) defines the research paradigm as a central set of beliefs that guide research actions. The research paradigm is important as it provides the guidance and theoretical foundation for the research methodology. It is the system that “*shapes the reality researched and legitimates the methodology and methods whereby it can be researched*” (Crotty, 2003: 35). The paradigm is defined as a conceptual framework of an individual’s view of the world together with the assumptions of that worldview. Tashakkori and Teddlie (2003: 712) argue that the paradigm is “*a social construction, a historically and culturally embedded discourse practice, and therefore is neither inviolate nor unchanging*”.

Denzin and Lincoln (2005: 22) identify four main research paradigms: positivist and postpositivist; constructivist-interpretive; critical and feminist-poststructural. An understanding of philosophical issues is important as it clarifies the research strategy used and provides guidance to the research process explaining the logic behind the actions (Crotty, 2003). The researcher’s philosophical approach is vital as it constantly guides the selection of research methods and shapes the theoretical base for the chosen methodology. In science, a paradigm (or philosophical underpinning) consists of the researcher’s view of what one should be researching and how one should be researching it. According to Gummesson (2000: 19), the philosophical underpinning explains “*what are the interesting research problems and which methodological approach can be used to tackle them*”. The researcher has to determine: a means of analysing the content of the texts as to their meanings, the frequency of events occurring, the importance of these events, to whom they happened, what was thought about them, how they shaped behaviour, and what the implications of that behaviour were (Ryan, 1995). Crotty (2003) argues that the researcher always have some assumptions to the chosen methodology. For example, conducting a textual analysis by the

nature brings some assumptions in relation to language and subjectivity. These assumptions are justified by the theoretical perspective, *“that is, our view of the human world and social life within this world wherein such assumptions are grounded”* (Crotty, 2003: 7).

The research progression and the research methods used are at least partially dependent on the researcher’s background when it comes to the research focus (Ghauri and Gronhaug, 2005). The interpretation of advertisements is coloured by the researcher’s experience and views on the structure of linguistic devices. Different views on seeing the world determine different ways of researching (Crotty, 2003). The assumptions within the methodology represent the theoretical perspective of the researcher (Crotty, 2003). The linguistic background of the researcher depicts the directions of the philosophical approach undertaken for this study. According to Baker (2003: 21-22), *“the knowledge and experience that a researcher brings to problem solving and research will, inevitably, colour their approach, the research methods used, and their interpretation of their findings”*.

## **6.5 Methodology - Content Analysis**

A methodology is a set of rules on how to conduct research, including methods of data collection and analysis. This thesis uses qualitative content analysis of advertisements. Given that the research objective is to determine how selected figures of speech contribute to the representation of tourism images in advertising, a qualitative approach determines the understanding of the nature and function of figurative language in advertisements. Conclusions derived from this research are the reflection of the researcher’s personal interpretation, based on systematic research. Qualitative research allows the researcher to obtain rich detailed information on the subject (Bryman and Bell, 2003). It is particularly important in the kind of research which analyses tourism images through the use of language. Dachler (2000) says that language analysis depends on researcher’s opinions and a provided context.

A content analysis is any research tool that makes inferences by analytically and logically identifying particular factors within a text. The method of content analysis can be described as a system of processes for collecting and establishing unstructured data into a standard form that allows the researcher to make inferences about the particular features of the written material. Various definitions are found in the academic literature (Berelson, 1952; Weber,



1985; Krippendorff, 1980). However, the similarity is that they all agree in expressing the notion that a content analysis is an accurate research method with a structure to analyse the content of the written material.

Zikmund (2000) argues that content analysis deals with the study of text as such. It involves an accurate analysis and observation, used in order to recognise particular factors and characteristics of the text. These factors depend on the nature of the research. In relation to this research, the linguistic elements of the text are content analysed.

Content analysis is one of the fastest growing methods in social research: content analysis has a wide application within various disciplines (Neuendorf, 2002). Many researchers have studied the techniques of the content analysis method in its own right (Kaplan, 1943; Berelson, 1952; Holsti, 1969; Krippendorff, 1980; Weber, 1985; Mehmetoglu and Dann, 2003; Polovitz, 1995). Hall and Valentin (in Ritchie *et al.* 2005) point out that content analysis in tourism mostly focuses on advertising and images. Content analysis has been applied to the use of images (photos *etc.*) in brochures in a number of studies, including Dann's (1988) content analysis for holiday advertising of Cyprus, in which he carried out a comparative analysis of images in the brochures of nine tour operators. In a later study Dann (1996) further developed a mix of content analysis and semiotics in his analysis of how people are represented in brochures, a study that suggested five categories around the theme of "*paradise*". Small *et al.* (2008) analyse texts of in-flight magazines' advertising to understand how their content represent air travel. With the growing diversity of promotional texts in the media, the qualitative content analysis of image formation and other tourism phenomena is receiving an increased recognition among researchers (Choi *et al.* 2006).

A qualitative content analysis is used here. This method is not just about systematic analysis and observation. Content analysis does not just categorise representations but also reveals deeper meanings beyond these representations (Hunter, 2008). According to Silverman (2000), in a quantitative content analysis a researcher recognises a system of categories and then counts the number of cases that fall into each category. However, a qualitative content analysis explores the nature of each case in a category. This is further explained in next section.

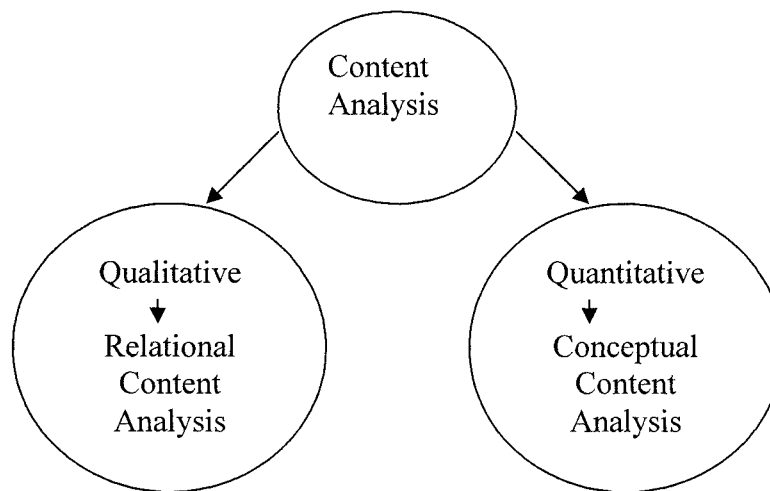
### 6.5.1 Qualitative Content Analysis

Content analysis is recognised as a useful research method, especially in the areas of social sciences and humanities (Williamson, 1978). This section looks at different types of content analysis and aims to distinguish the degree of involvement of each in the structure of this study.

Figure 6.2 demonstrates two types of content analysis: quantitative and qualitative. They can be referred to as conceptual and relational types of analysis (Wilson, 1993). A conceptual analysis is associated with quantitative content analysis. For example, a researcher tests the hypothesis that advertisers characteristically use the word “*dream*” in the promotional material for a destination such as Mexico. The conceptual analysis concludes how many advertisements use the word “*dream*” in their texts. However, a relational analysis (equivalent to qualitative content analysis) takes its exploration beyond explaining significance in terms of frequency of occurrence and investigates the relationships between these concepts in the text. In this present research, the central concepts are the figures of speech in the advertising texts. Therefore, using the same example as above, a relational content analysis would identify the words which are used next to the word “*dream*” and explore what meanings emerge as a result of these relations, and why these particular meanings emerge (Wilson, 1993). Relational analysis is semantic analysis, as it looks at the meanings of the variables.

Content analysis is a research technique which can contribute substantially to the understanding of promotional texts by analysing their content. It is a research tool which identifies particular pre-selected factors within a text. However, it needs to be considered how the selection of these texts happens in the first place and what determines the author’s choice of one advert rather than another (Gritti, 1967). Dann *et al.* (1988) argue that sometimes you have the impression that a researcher purposely selects the elements which are the most relevant and beneficial for the research discussion and findings. However, this type of selection is only appropriate if content analysis acts as a qualitative research method.

**Figure 6.2 Types of Content Analysis**



## **6.6 The Research Conducted within this Study**

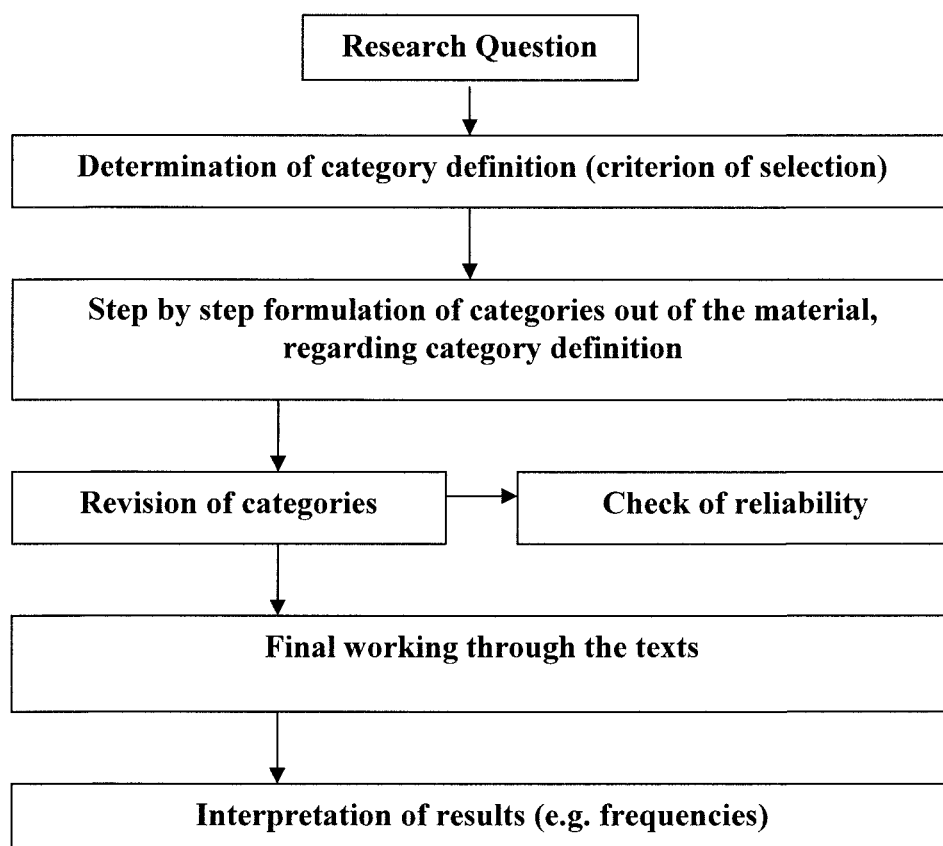
In order to explore the representation of tourism images through figures of speech, qualitative, exploratory research was undertaken in this study. This was achieved firstly through a qualitative content analysis of a sample of print advertisements related to tourism and travel areas. Having identified relevant patterns in the literature, qualitative research was then used to generate information in relation to patterns constructed by figures of speech in tourism advertisements. At the initial stage, the frequency rate of figures of speech was estimated in order to increase the validity of the content analysis and to determine the significance of the figures of speech. To achieve the objectives of this thesis, a content analysis of advertising in various print publications was carried out comparing two time periods, the 1970s and 2000-2008 (Djafarova and Andersen, 2008).

Content analysis observes and analyses patterns within texts in advertising, reports, and other sources. Although this research does not study the images themselves but explores the text, the advertising messages have been content analysed. This does not mean that the images have been ignored or rejected. The researcher recognises the linkage between image and text, however, for this study, text is a fundamental and main factor of analysis and it has to be considered in isolation from the image to achieve the objectives of this research, where the researcher undertakes a linguistic approach. Hornig Priest (1996: 83) argues that “*where*

*media content itself is the object of study, content analysis – whether quantitative or . . . qualitative – is the logical choice*”. Furthermore, content analysis is an appropriate tool for identification and analysis of figures of speech used in tourism advertising of the 1970s and 2000-2008.

The actual written text is taken as a main unit for the analysis. The researcher strongly believes in the meaning that is embodied in a system of written textual material. Other research methods, such as, for instance, the interview, would not be able to achieve the objectives of this study. The reasons are: this research analyses the texts of the advertisements, thus only secondary data is used; the specifics of the figures of speech do not allow the researcher to obtain the answers for the research questions from the viewpoint of tourists as the use of certain terminology is involved and specific knowledge of language is necessary; the choice of time period also limits the research methods of this study. Content analysis is seen as the most appropriate research method for the research of this nature, as it allows all the phenomena to be treated equally in all instances (Djafarova and Andersen, 2008). The figure 6.3 provides the description of the steps which the researcher takes to conduct content analysis in this research.

**Figure 6.3 Step Model of Content Analysis (Adapted from Mayring, 2000)**



### 6.6.1 The Choice of Time Periods

Historians deal with the time issue in their works on tourism, and a few studies focus on changes in the last few decades, such as, for example, the works of Poon (1994) and Lickorish (1988). The changing, flexible and dynamic nature of tourism invites research over time, as it suggests useful and exciting themes for future research. A central point to be taken into consideration in time-related research is the choice of the time interval (Smith and Lux, 1993). Where change over time is involved, researchers are more likely to reveal significant change if they study a longer time span. Hirschman *et al.* (1998) suggest that the years from the early 1970s through to the end of the century is a time interval when product discourse is central in mass media texts. This implies that characteristics of the product could potentially be derived from the promotional texts from that period. This time period provides data illustrating the changing shape of advertising. The study's chosen time interval also ensures that changes can be identified (Phillips and McQuarrie, 2002). The tourism industry has been growing and expanding in all areas. This time span of 30 years is considered to be long enough to identify the changes within the industry. This means that changes should occur within this time but their significance has to be researched and identified as they might be not very obvious at first sight.

Phillips and McQuarrie (2002), who have done a substantial amount of research in relation to language in commercial print advertising, explore issues of continuity and change in mass media advertising using a method of historical analysis. One of the main purposes of researching advertisements which appeared in the past is to gain a deeper perspective of that particular time in order to understand current situation and issues related to the same subject. A comparative analysis offers researchers an opportunity to recognise the unique features of present-day advertising by comparing it to the characteristics of advertising in the past.

According to Pollay (1987), a comparison of the research object in different periods, and recognising the changes over time through the analysis, can also reveal changes in the behaviour of customers. Furthermore, comparative analysis provides researchers with information which can help understand the nature of the customers (readers) of previous years. The study by Phillips and McQuarrie (2002) is one of only a few to consider the use of particular figures of speech in different time intervals, thus gaining a more complete understanding of persuasion techniques used in print advertising. In this research, comparability between the time periods is central for the exploration of the language used in advertising.

### 6.6.2 The Sample

A non-probability convenience sample is used in this research (Saunders *et al.* 2006). Sampling is an important element of the research process. The way a sample is selected and justified determines the validity of the research carried out in general. When content analysis is involved, certain issues come into play. Advertisements were collected from tour operator brochures, newspapers and magazines. Non-probability sampling techniques are appropriate in this research, as external validity is not required. Such a sampling technique provides good source of data in exploratory research. Non-probability sampling provides a range of alternative techniques based on the researcher's subjective judgement, which again depends on the researcher's knowledge about the figures of speech (Saunders *et al.* 2006). Whilst quantitative research strategies pursue generality, qualitative approaches explore and explain complexity (Neergaard and Parm Ulhoi, 2007). In terms of generalisability, qualitative studies are characterised by a dependence on context and by the fact that they do not seek to be representative of a larger universe. They do not generalise across time and space (Neergaard and Parm Ulhoi, 2007). Purposeful sampling cannot solve the problems of bias but "*it can reveal the selection criteria which reduces the vulnerability to criticism for not being rigorous*" (Neergaard and Parm Ulhoi, 2007: 271). In this research, although representativeness is not aimed for, the sampling method is intentionally chosen in order to achieve results that convincingly reflect reality, irrespective of relative bias.

As this research explores the role of linguistic devices in the text, the author has used print advertising to achieve the research objectives. Furthermore, print was the main medium in the 1970s. The selection process was determined by the nature of the advertised product; only tourism and travel-related advertisements were considered. No specific tourism product or service was defined, as the aim is to explore the representation of tourism as such through the language use. Headlines and slogans from commercial advertisements were selected as they are well structured and convenient for the analysis. The advertisements were selected qualitatively. During the process of data collection some difficulties were encountered in terms of availability and accessibility to the advertisements from the period of the 1970s. The examples from the 1970s were selected from the material which was accessible to the researcher, thus it was convenient to select those advertisements from provided publications. The researcher has an access to the archives of Thomas Cook promotional material. Advertisements of that period were also available (on microfilm) in the City Library of Newcastle upon Tyne and at the Northumbria University library.

There is no scientific basis for determining the size or composition of such a sample and no certain propositions have been established to guide the process. In convenience sampling, the selection of units is based on ease of accessibility or availability. Initially, 600 advertisements were selected, based on the specific criteria as described above in this section.

A qualitative content analysis was conducted on the advertisements which contain selected figures of speech. The selection of figures of speech (alliteration, metaphor and pun) is dictated by frequency of their appearance in advertising, as found in an earlier study (Leigh, 1994). Leigh carried out a quantitative study to evaluate a frequency rate of the figures of speech in print advertising headlines, and his results are considered to be sufficiently reliable to form the foundation for the present research. The literature review of figures of speech in advertising revealed that some figures of speech are used more often than others in the texts. Due to the time and space constraints of this study it is not viable to analyse the whole range of the figures of speech. In any case, the range of figures of speech available in the language is not relevant here. Thus only a specific sample has been selected on the basis of their numerical significance in advertising texts. The author analysed the content of 600 advertisements to identify, firstly, the frequency rate of the selected features in actual texts, and, secondly, to extract examples for the qualitative content analysis. The amount of 600 adverts is believed to be enough to identify the significant use of figures of speech in different periods of time and also is able to provide the actual cases for the main qualitative research.

The advertisements have been analysed progressively during the selection process. The results have been obtained when the amount of the advertisements reached 600. It should be mentioned that initially 400 advertisements were collected, 200 from each time period. However, 200 advertisements have been collected solely from one year; 2005. The researcher believes that in order to explore time periods adequately the comparison of a decade with one year could be inefficient. Therefore, to strengthen the data representation it was decided to collect more advertisements over the spread of years between 2000 and 2008. Final collection of the data accounted for 600 advertisements.

Individual adverts were selected from various British print publications where tourism advertising usually appears: general interest magazines, women's magazines and tourist brochures. General interest magazines are examples of publications which have a wide spread of readers (Vestergaard and Schroder, 1985). Women's magazines, while aimed primarily at women, may also be interesting for men. Tourism advertising was collected

from the following publications: *The Times* (1973, 1975), *Sunday Times* (1975), *London News* (1977), *Vogue* (1973) and *Cook's Holiday Programmes* (1972, 1975, 1977-78); and examples from 2000-2008 from *Sunday Times* (2001, 2002, 2006), *The Times* (2000, 2003, 2004, 2007, 2008), *Thomas Cook* (2005), *Thomson* (2005, 2008), *STA Travel* brochures (2005), *Vogue* (2005), *Ocean Village* (2005), *Explore* (2005), *Cornwall* (2005). The advertising from the 1970s was also selected from Thomas Cook as the access to the archives was offered by the company's archivist. These archives represent a combination of Cook's Holiday Programmes brochures with separate sections with the advertisements on each year of publication. Although the use of Thomas Cook's archives is a constraint – it covers Thomas Cook advertising rather than British advertising broadly – the size and significance of Thomas Cook as a provider of holidays in the British market gives that company a certain claim to being representative.

### 6.6.3 Reliability and Validity

Neuendorf (2002) argues that researcher bias affects decisions about the process of data collection, analysis and interpretation. All those processes are influenced by the questions about the research and might be in favour to the researcher's objectives. Kassirjian (1977) developed a method of content analysis which provides greater objectivity and suggests that in order to reduce the issue of reliability, at least two independent judges have to be introduced to the subject of study and interpret the selected data. The question is how different the issue of reliability in the content analysis method is from the reliability issue in other methods, particularly in qualitative research. Bias cannot be overcome completely, although it can be diminished. In this study two independent judges were introduced to the subject of figures of speech, and trained to define, distinguish and derive the researched figures of speech in advertisements.

According to Weber (1985), the reliability of content analysis study refers to its “*stability*”, which means the consistency of coding the same data over the same period of time; “*reproducibility*”, which means the classification of the same categories or subcategories by independent judges in the same way; and “*accuracy*”, which means the similarity of the classification in the research to the standard type of classification. Gottschalk (1995) says that the reliability issue is often a complex problem taking into consideration the subjectivity of the researcher. He suggests the acceptable margin for reliability at 80% which will be discussed in more detail later in this chapter.



Another vital issue is the validity of content analysis. Santos (2005) argues that the question is not so much whether validity should play a vital part in qualitative research, but rather, whether validity is only an important element of quantitative research. Altheide and Johnson (1998) argue that traditionally, validity was defined by positivists, as a way to justify quantitative research. According to Janesick (1998: 50), “*validity in qualitative research has to do with description and explanation, and whether or not a given explanation fits given description*”. As Denzin and Lincoln (1998: 24) argue,

*“Any gaze is always filtered through the lenses of language, gender, social class, race, and ethnicity. There are no objective observations, only observations socially situated in the worlds of the observer and the observed”.*

Therefore, as the aim of this qualitative study is not generalisation but an in-depth exploration of relations between concepts, reliability and validity issues are taken into consideration and minimised as possible.

Two independent judges, each unaware of the nature of the study’s aims, were introduced to the notions of figures of speech. The independence of the judges was necessary to ensure that the figures of speech were categorised correctly for further investigation. The judges did not have any relation to the research topic to ensure the objectivity of the definitions. Both judges were doctorate students conducting their research in business studies in the UK institution. After the figures of speech (metaphor, pun and alliteration) were introduced to them, the judges practised on a subset of a few of the provided examples. The researcher provided an introduction to the selected figures of speech to the judges. Definitions and several examples were provided to the judges to ensure their understanding of the figures of speech. Each judge was asked to analyse each advertisement in terms of identifying the presence of researched figures of speech in advertisements.

Each judge analysed an individual advertisement twice to estimate the intercoder reliability. Judges were required to position each advertisement under the following categories developed by the researcher:

- 1) Identification of metaphor
- 2) Identification of alliteration
- 3) Identification of pun
- 4) Identification of two or more specified figures of speech
- 5) No figures of speech in the advertising message

Appendix 1 (Reliability Test) provides a full description of the data which the judges were asked to check for reliability assessment. The training and definitions (with the examples) of the figures of speech are provided for the coders (see Table 6.1., Definitions of the Figures of Speech). The independent judges were only involved in the process of defining figures of speech, whereas the actual interpretation of the advertisements was done by the researcher. The process of defining the figures of speech by the judges was required to minimise the bias which cannot be completely avoided in the process of content analysis.

**Table 6.1 Definitions of the Figures of Speech**

<b>Figure of speech</b>	<b>Definition</b>	<b>Example</b>
<b>Metaphor</b>	A comparison between unlike objects (without the use of “like” or “as”) which have something in common	Sri Lanka is a pearl of the Orient. Kuala Lumpur is heart of Asia.
<b>Alliteration</b>	Repetition of initial or medial consonants in two or more adjacent words	Love of life and luxury is a way of life at the hotel Heerengracht
<b>Pun</b>	Use of words, usually humorous, based on (a) the several meanings of one	Some like it Haute (American Airlines)

#### **6.6.4 Practical Steps of the Research**

A total of 200 adverts from the selected year of the 1970s and 400 adverts from publications from 2000-2008 were collected for this study.

**Figure 6.4 Parameters and Constrains of the Research Methods**

<b>1. Periods of Time:</b>	1970s – 2000-2008
<b>2. 400 Advertisements:</b>	200 from 1970s 400 from 2000-2008
<b>3. Figures of Speech:</b>	Pun, Alliteration, Metaphor
<b>4. Unit of Analysis:</b>	Sentence (advertising message)

It needs to be pointed out that the choice of content analysis for this research is also influenced by the fact that it is impossible to collect the required data using any other methods. For example, questionnaires and interviews can not be applied for the purposes of this study as then would be no suitable process for selecting respondents who could apply on equal terms to questions about the wide period. First of all, this study explores the advertising from the 1970s and tourists of that period might not be objective in their responses as their tourism experience took place long time ago. They might simply not be able to account for it. Secondly, this research analyses the language itself and only a content analysis can provide the answers to the questions put forward in this work. A content analysis can answer the research questions of this study as it deals with the interpretation of the actual texts in the print advertising.

The selected figures of speech (metaphors, puns, and alliteration) are analysed as they occur in the selected advertisements. The aim of the content analysis is to identify the contribution of the figures of speech in the researched periods of time. The initial content analysis also is necessary for the selection of the examples which employ the selected figures of speech for further research purposes: exploring the function and role of figures of speech in tourism advertising; identifying the themes of tourism images.

The objectives of the first stage of content analysis are to identify a significant use of the figures of speech in tourism advertising; and, most importantly, to select advertisements that contain figures of speech. As mentioned earlier in this chapter, some researchers (Leigh, 1994, Phillips and McQuarrie, 2002) have established the frequency of use of selected figures of speech in print advertising. The actual choice of the figures of speech has been influenced by these studies. However, researchers previously analysed figures of speech in advertising in general, without concentrating on a single type of genre. The selection of the advertisements is made on the condition that an advertised product is directly related to tourism as it is the subject of the research.

For the further stage of content analysis, a sample of 600 advertisements has been divided into the following categories:

- 1) advertisements with metaphors
- 2) advertisements with puns
- 3) advertisements with alliteration
- 4) advertisements with no figures of speech
- 5) advertisements with more than one figure of speech

Each category (metaphor, pun and alliteration) was analysed separately due to the different characteristics of these figures of speech.

### **6.6.5 Process of Analysis**

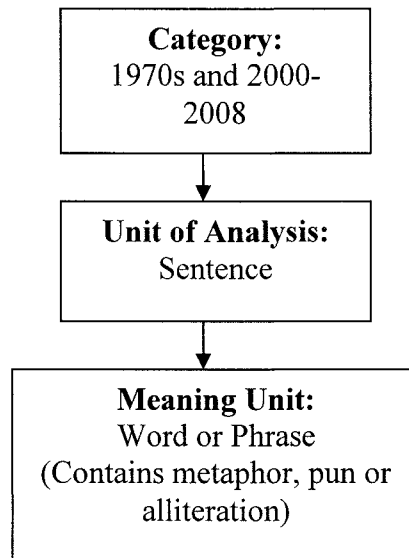
Data gathered was analysed in an interpretive way, but with the aim to generate empirically identifiable categories, to explore the categories of images expressed through figures of speech. The assumption is that the analysis of text always accounts for many different meanings. This is an important issue where the reliability of content analysis is concerned. Graneheim and Lundman (2004) argue that, on the one hand, it is impossible for the researcher not to influence and introduce subjective opinion to the subject of study. But on the other hand, the researcher has to lead the interpretation and should not add meaning which is not evident in the text. The aims of this study are not to count and generalise the findings but to define the contribution of figures of speech in advertising of tourism. This study explores the nature of the text not just by counting but by discussing a few particular subcategories in the text of advertising.

The researcher recognises that more frequently used words or phrases involve more important information that distinguishes general social contexts. However, this research counts the variables and also goes beyond the frequency rate of the variables to discover why these particular variables are used to represent certain images of tourism. The actual meaning in this case means an intended meaning, although it might be influenced by the interpretation of the researcher.

#### **6.6.5.1 Meaning Making**

A content analysis explores texts and one of the most important and primary decisions the researcher has to make relates to the selection of the unit of analysis (Graneheim and Lundman, 2004). Generally this unit can be any object from the business organisation to the word. For the purposes of this study the unit of analysis is an identifiable and distinct advertising message (sentence). Figure 6.5 represents the meaning making process of the collected data.

**Figure 6.5 Meaning Making of the Advertisements**



Content analysis in this thesis was informed by previous tourism representation research, but not constrained by it. Attempts at sorting focused on tourism representations in terms of subject. Subject refers to the kinds of images (meanings) expressed through figures of speech.

The next important decision for this research is the choice of a meaning unit, which is a word or set of words displaying a particular phenomenon. In this study, such a particular phenomenon would be any one of three selected figures of speech: 1) metaphor, 2) alliteration or 3) pun. Some researchers choose to reduce the meaning unit, calling this condensation. However, condensation does not influence the quality of the meaning unit. Later decisions in this research include the creations of categories and themes. Building categories is the main point of qualitative content analysis.

According to Krippendorff (1980), a “*category*” is a group of content which has something in common, for example, a set of words with similar meanings. Two main categories were selected for this research. The first category consists of advertisements from the 1970s, and the second category consists of advertisements from 2000-2008. The common feature of these categories is the time interval in which the adverts have been created. They are at either end of a significant time spectrum. Categories are divided into subcategories, which are the actual advertisements which involve selected figures of speech in the texts.

Within the researched units of metaphors, puns and alliteration, different themes of tourism have been identified related to these categories. Themes build the relations between the multiple meanings in each category (Graneheim and Lundman, 2004). Therefore, a theme connects the most frequently used meanings together. Graneheim and Lundman (2004) say that a theme describes an aspect of the structure of experience and emphasise that a theme cannot be an object or a thing. For example, within the category of advertisements using metaphors, the researcher presents each metaphor out of its context and classifies the identified metaphors into common themes. The notion of “*theme*” has many meanings and “*creating themes is a way to link the underlying meanings together in categories*” (Graneheim and Lundman, 2004: 109). Themes are the common concepts within the selected categories and subcategories. A “*meaning unit*” (e.g. figures of speech) can fit into more than one theme. For example, a meaning unit such as “*Pearl of the Orient*” fits into the theme of object-based metaphors. In metaphorical terms “*pearl*” is an abstract notion. However, as an object is an actual pearl, it can be seen and touched. It has physical features, therefore it can be placed under the theme of object-based metaphors. Within the category of advertisements using metaphors, the researcher presents each metaphor out of its context and classifies the identified metaphors into common themes.

## 6.7 Content Analysis and Pragmatics

Silverman (2000) argues that successful textual studies recognise the value of working with a clearly defined approach. Having chosen the approach, the researcher has to treat this as a toolbox providing a set of concepts and methods that can be used to select the data and to clarify the analysis. Analysing the use of brochure images by employing a content analysis has been used in many studies, including Dann’s (1988) content analysis of holiday advertising for Cyprus, in which he carried out a comparative analysis of images in nine tour operator brochures. In a later study, Dann (1996) further developed the mix of content analysis and semiotics in his analysis of how people are represented in brochures; a study that suggested five categories around the theme of “*paradise*”. This research combines similarly two methods: a content analysis and a pragmatic approach for the analysis of how figures of speech contribute to the representation of tourism images in advertising material.

A need for the integration of content analysis with other approaches to text analysis in modern linguistics has been recognised for some time (Djafarova, 2008). Markoff *et al.* (1975: 8), for example, observed that “*the linkages between content analysis and linguistics*

*have been generally tenuous*". Content analysis needs to be incorporated into a broader approach so that it may be seen to perform a clear role within such an approach, rather than one which appears to be in competition with other approaches, or - as Markoff *et al.* (1975: 7) put it - "*a methodological ghetto*". The level of vocabulary is clearly important in the analysis of content, but words may only be interpreted precisely in the context in which they occur. A count of the word "dream" in a text, for example, may be misleading: how many of these instances are negated and thus express the opposite of the concept "*dream*"; how many are discourse utterances without any real content; moreover, to what or whom do the instances of "*dream*" actually refer? What is needed, therefore, is a level of relational content analysis, where the relationships between words can be defined and those relationships, in addition to the counts on individual words or categories, may be classified and counted. This is a particularly important issue to consider in the interpretation of figures of speech which tend to deviate from the 'normal' language. Thus, the meanings beyond the derived words have to be elucidated.

Content analysis on the other hand is well established as a social research technique but it is a decontextualized method. That is, as Franzosi (1989) points out: it takes the linguistic content of texts at a high level of aggregation without consideration for the interrelationships between words or concepts. What is suggested here is that the key to an integrated approach to textual data analysis is the middle level: that of identifying key relations.

Key relations are those interrelationships between words which are considered important in the interpretation of the discourse; in particular, these include the agents of actions in the text, the attributes assigned to various persons or things, and the various modifying and negating words and phrases associated with these.

The integration of content analysis and pragmatics in this research is necessary to address the research questions. The outcomes of the content analysis are limiting for these purposes and can act only as a technique for the identification of the variables for linguistic qualitative research.

A qualitative content analysis is used to identify the relationships between the variables (figures of speech) in deriving the main tourism themes. The present study contributes to knowledge about how research methods can be combined, in this case, pragmatics and the content analysis. It is an innovative method of research applied to the study of tourism. The combination of the elements of pragmatics with the qualitative content analysis allows the researchers to evaluate the figures of speech which take place in tourism advertising.

Relevance Theory is an approach within pragmatics which is applied to the analysis of language in advertising. Byrne (1992) argues that this approach is a suitable method for analysing text effectiveness in advertising. Relevance Theory interprets the connections between text and context in advertising discourse.

In adopting the method of qualitative content analysis the present research recognises the existing limitations of this paradigm in relation to the representativeness and generalisability of the findings. However, the interpretive approach allows more flexibility in terms of the data collection process and interpretation of findings (White, 2004; 2005). Furthermore, the combination of the research approaches complement and contribute to the findings of this study. The research approach employed in this research is rather unique, as it combines three different approaches to conduct the research, and explores the study of tourism through the actual use of language. Relevance Theory underpins the theoretical framework of this study and moreover acts as an analytical method in the interpretation process of the figures of speech within advertisements.

## **6.8 Limitations of the Research Methodology**

One of the limitations of this thesis is that only verbal language is examined here and other considerations such as sound and visual effects are not discussed. The research is based solely on print advertising. An important limitation of this thesis, when viewed in the context of the rhetorical tradition, is that its focus is simultaneously too narrow and too broad. On the one hand, there is much more to the rhetorical tradition than a discussion of figures of speech (McQuarrie and Mick, 1996), and both Corbett (1990) and Nash (1989) provide examples of how to conduct a non-figurative but rhetorical analysis of individual advertisements. On the other hand, the goal of Relevance Theory in conjunction with the thesis restrictions in length and objectives has left the treatment of individual rhetorical figures rather brief. It has to be pointed out that in the case of metaphor alone, the literature is of enormous range. Nevertheless, this study draws links between the researched figures of speech and tourism advertising, and underpins common features between them, as demonstrated in case of metaphor and pun.

For tractability and parsimony during the construction of the framework, the compass was restricted to headlines and slogans in print advertising (magazines, brochures and



newspapers). This restriction should not be read as an assertion that rhetorical devices are absent or insignificant in other components of print advertising (e.g. the main body), other modalities (e.g. pictures), or other media (e.g. television).

The study explores the figures of speech in tourism advertising, and suggests that further research should be conducted in order to get insights into other research fields, for the further investigation of its nature through the language use. However, the nature of the tourism product is unique (considering its special characteristics) and therefore generalisations with other products (tangible products) might not be possible.

The present research does not propose an exhaustive explanation of the enigma of the application of the figurative language, and it is possible that other explanations exist for the differential use of the figures of speech (metaphor, pun and alliteration). Therefore, the explanation of the figures of speech in the scope of the pragmatic approach should be regarded as a potential explanation, but it is proposed as the most suitable for the purpose of this study.

The method, adapted in this thesis, reflects the researcher's experience as an academic working in business studies but applying knowledge in linguistics to business studies. The results of this study underpin the researcher's views and are based on her interpretations of the linguistic devices in advertising texts. The researcher's professional opinion is a vital part of the study and reflects the developmental experience throughout whole thesis.

## **6.9 Summary**

This chapter has explained and justified the choice of research methods applied to the study. The research consists of three main stages. The first stage is content analysis which identifies the frequency rates of the use of metaphors, puns and alliteration in tourism advertising. This content analysis also aims to identify the advertisements which use the selected figures of speech. The second stage is a qualitative content analysis, which sets the themes within the researched categories. The final stage is a combination of qualitative content analysis and a pragmatic approach (Relevance Theory). This combination allows the researcher to identify the

relations between metaphor, pun, alliteration and the formed themes of tourism. Relevance Theory helps to explain the interpretation of figures of speech within advertising. The following chapter analyses the research findings. The results of the analysis are introduced and discussed according to the approaches used and the literature review.

## **Chapter 7 Findings**

### **7.1 Introduction**

This chapter presents the results of the research along with the interpretation of each figure of speech. Discussion will be integrated where it is necessary and will be related to the literature where it best fits in the next chapter. Thus, this chapter analyses metaphor, pun and alliteration individually. Initial conclusions are drawn separately from the discussion on each figure of speech and followed by more general concluding remarks and suggestions. The individual analysis of figures of speech is necessary due to their diverse functions in advertising. The section exploring metaphors provides the most comprehensive analysis compared to the other two figures of speech analysed. This is explained by the extensive existing research carried out on metaphors whereas the literature on puns is limited. The main contribution of this study lies in the approach employed to the analysis of the figures of speech. The next section provides the summary of the figures of speech found in the research.

### **7.2 Summary of the Figures of Speech Found in the Research**

This section provides the reader with a brief overview of the figures of speech found within the research data. At this point there is no intention of beginning the interpretive process but to present the findings factually in two tables. Table 7.1 contains a breakdown of the figures of speech within the data selected from 1970-1979 and 2000-2008.

An additional 200 advertisements have been collected to extend the sample for the time span between 2000 and 2008. Hence, Table 7.1 takes into account all 600 advertisements. Overall the breakdowns demonstrate an infrequent use of puns in the sample and a more dominant employment of metaphors and alliteration across the researched years. More than half of the advertisements in both time periods did not employ any of the selected figures of speech, which indicates that there is some resistance against the use of the figurative in advertising both in the 1970s and in more recent advertising.

**Table 7.1 Figures of Speech in Tourism Advertisements in the 1970s and 2000-2008**

	1970s (%)	2000-2008 (%)
<b>Metaphor</b>	<b>21.5</b>	<b>17.25</b>
<b>Pun</b>	<b>.5</b>	<b>1.0</b>
<b>Alliteration</b>	<b>14.5</b>	<b>11</b>
<b>More than 2 devices</b>	<b>5.5</b>	<b>4</b>
<b>No devices</b>	<b>58.0</b>	<b>66.75</b>
<b>Total</b>	<b>100.0</b>	<b>100.0</b>

Researched advertisements have also been distinguished by the type of product/service advertised and the following patterns have been identified: destination, airlines and other types of transportation, accommodation, cruise holidays, and other additional tourism and travel related products and services, which include the advertising of intermediaries, events and tourist attractions. This might be said to offer an insight into how this varied and complex industry sees itself as a provider of products to its target audiences. The content of all advertisements from the sample is presented in Table 7.2. This table shows the spread of the types of products and services advertised in the selected publications through the years. Destinations are seen at the top of the table with high numbers in both periods of time, suggesting what product type is most frequently offered to customers through advertising and therefore lending weight to later conclusions in this study about what figures of speech are used to communicate. It is not suggested that there is any statistical significance in these figures, merely the figures indicate the use of all 600 advertisements and explore the sample's content in more detail to assist further discussion.

**Table 7.2 Types of Advertised Services/Products Found in Researched Data (in %)**

<b>Advertised Type</b>	<b>1970s</b>	<b>2000-2008</b>
<b>Destination</b>	<b>29.5</b>	<b>39</b>
<b>Airlines and other transportation types</b>	<b>4.5</b>	<b>19</b>
<b>Accommodation</b>	<b>11</b>	<b>5.75</b>
<b>Cruise</b>	<b>30</b>	<b>5.25</b>
<b>Other</b>	<b>25</b>	<b>31</b>

Tables 7.3 and 7.4 contain a breakdown of the figures of speech within the researched data in relation to advertised types of products/services. The breakdown illustrates that metaphors appeared in destination-related advertisement more regularly than in any other types of products. 63% of metaphors from 2000-2008 had a relation to the advertising for destinations, where as from the data from the 1970s, 67% of metaphors were used in destination-related text. This is reflected in the discussion chapter (Section 8.3.1). The reasons for advertisements not involving any figures of speech also will be addressed in Chapter 8.

**Table 7.3 Links between Types of Tourism Products and Figures of Speech in % (1970-1979)**

	<b>Destination</b>	<b>Transport</b>	<b>Accommodation</b>	<b>Cruise</b>	<b>Other</b>
<b>Metaphor</b>	<b>14.5</b>	<b>0</b>	<b>1.5</b>	<b>5</b>	<b>0.5</b>
<b>Pun</b>	<b>0.5</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>
<b>Alliteration</b>	<b>3.5</b>	<b>0</b>	<b>2</b>	<b>4.5</b>	<b>4.5</b>
<b>2 or more devices</b>	<b>2.5</b>	<b>0.5</b>	<b>0.5</b>	<b>1</b>	<b>1</b>
<b>No devices</b>	<b>8.5</b>	<b>4</b>	<b>7</b>	<b>19.5</b>	<b>19</b>

**Table 7.4 Links between Types of Tourism Products and Figures of Speech in % (2000-2008)**

	<b>Destination</b>	<b>Transport</b>	<b>Accommodation</b>	<b>Cruise</b>	<b>Other</b>
<b>Metaphor</b>	<b>11</b>	<b>1.5</b>	<b>0.25</b>	<b>0.25</b>	<b>4.25</b>
<b>Pun</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>1</b>
<b>Alliteration</b>	<b>5</b>	<b>1.25</b>	<b>1</b>	<b>1.75</b>	<b>2</b>
<b>2 or more devices</b>	<b>2</b>	<b>1</b>	<b>0</b>	<b>0</b>	<b>1</b>
<b>No devices</b>	<b>21</b>	<b>15.25</b>	<b>4.5</b>	<b>3.25</b>	<b>22.75</b>

### 7.3 Content Analysis of Metaphors

This section begins with the analysis of the most fundamental figure of speech, the metaphor. 112 advertisements out of the researched sample contain metaphors. The extracted themes are subdivided into concept-based (i.e. metaphors based on abstract notions) and object-based metaphors (i.e. metaphors based on physical attributes) (see section 6.6.5.1). These themes comprise the images of tourism, by which is meant all the general meaningful images of the tourism experience that can be derived from the interpretation of the individual metaphors. For example, the image of a paradise destination is determined by the interpretation of such metaphors as “*scenes of splendour*”, “*dream voyage*”, “*fascination*”, “*beautiful*”, all of which refer to experiences out of the ordinary, expressed in terms of one or more abstract concepts. Thus the metaphors placed under “*concept-based themes*” can only be interpreted in terms of the images based on the concept, not on a single attribute. The images built on the concept are abstract. On the other hand, the images derived from the object-based themes are attributes, physical notions. These images will be discussed in the later section to identify the functions of the metaphors in tourism advertising.

Table 7.5 illustrates the process of identification of the themes from the meaning units, where meaning units are the advertising messages, and condensed meaning units are the metaphorical phrases or words derived from the meaning units. The condensed meaning units are interpreted according to the context of the advertising. Condensed meaning units are necessary to make the connections between the meaning unit and the interpretation process.

**Table 7.5 Derivation of Themes from the Meanings Units (Metaphors)**

<b>Meaning Unit</b>	<b>Condensed meaning unit</b>	<b>Condensed meaning unit Interpretation of the underlying meaning</b>	<b>Theme</b>
Coast of Dreams New Quay... Where dreams are made	New Quay is a place of dreams	Your dreams come true in New Quay	<b>Concept-based (Paradise)</b>
Enjoy the beauty and grandeur of this land of legend and dreams. Cornwall Beckons	It is a land of legend and dreams	It is a land famous for its legends and is like a dream	
Sri Lanka isn't known as the 'Pearl of the Orient' for nothing	Sri Lanka is has qualities of pearl	Sri Lanka is beautiful like a pearl	<b>Object-based (Jewel)</b>
A Jewel in the Crown – The Emerald. Thomson	Emerald is in the crown	Emerald is as important as a jewel in the crown	
Welcome to America, the big, beautiful bargain	America is a bargain	America is friendly and good for shopping and it is also beautiful	<b>Concept-based (Cultural identity)</b>
St. Lucia is an island of spectacular contrasts	Destination of significant contrasts	The destination offers different activities	



### 7.3.1 Types of Metaphors

The metaphor consists of the different qualities which provoke changes in the tourists' opinions on the advertised product (Elgin, 1993). Burke (1966: 462) suggests that "*the metaphor, while full of images, ironically shows a certain linguistic lack*", which needs consideration.

The discussion aims to explore the role of metaphors in the interpretation of tourism images in print advertising. The literature review (see sections 2.3.2 and 2.3.3 in Chapter 2) has discussed tourists' preferences and tourism development. The question put forward is: How does the interpretation of the derived themes take place? In this context, the themes are the categories portrayed through the use of metaphors in tourism advertising. These categories represent tourism images. Therefore, in this context, themes are the tourism images pictured in the advertising texts. This section explores how concept-based and object-based metaphors communicate in advertising. Figure 7.6 provides a breakdown of the concept-based and object-based metaphors that have been identified in the data. The figures show no particular discrepancies in the use of either type of metaphors. Advertisers use both categories of metaphor in tourism advertising.

**Table 7.6 The Breakdown of Concept-based and Object-based Metaphors from the Researched Data**

	<b>Concept-based Metaphors</b>	<b>Object-based Metaphors</b>
<b>1970s</b>	49%	51%
<b>2000- 2008</b>	59%	41%

### 7.3.2 Concept-based and Object-based Metaphors

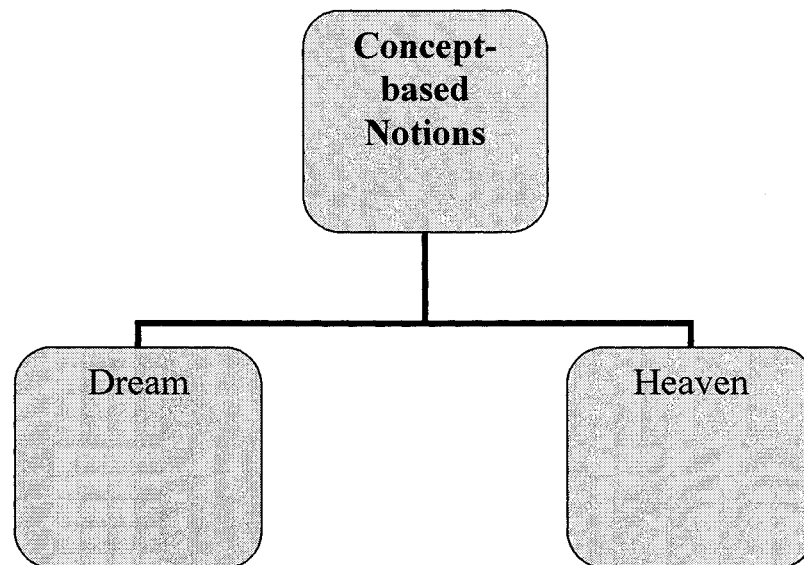
All metaphors are interpreted figuratively rather than literally. Indeed, this is what we mean when we use the word “*metaphorically*”: we interpret one thing through another, the very process is indirect. However, whether we consider a metaphor to be concept-based or object-based depends on the degree of abstraction implied through the metaphor itself. Object-based elements are operationalised on a scale that includes items perceived through the senses such as sight or touch. These themes include notions such as ‘*pearl*’, ‘*queen*’, ‘*gold*’ and other attributes which are represented by physical visual objects. Furthermore, themes are subdivided into sub-themes, which are interpreted as the common images identified under concept-based and object-based themes. It is important to determine the distinction between various sub-themes.

The next section explores the concept-based metaphors by drawing out the themes which they build. The discussion in the following section will characterise the common features identified through the interpretation of the metaphorical patterns.

### 7.3.3 Concept-based Metaphors

Concept-based notions normally reduce the information content of the idea and retain only the information which is relevant for a purpose of the context. By interpreting concept-based notions, readers can understand and create much greater visual images of the tourism products (Kendall and Kendall, 1993). Concept-based notions can be the hardest to understand and visualise but provide a wider spectrum of ideas within a condensed message. The imagination and processing abilities of the reader are significant factors in deriving the intended meanings of the metaphors in the form of abstract ideas (see Figure 7.1). For instance, the notion of a “*dream*” comprises many different sub-themes of the tourism attributes such as climate, culture and many others. The choice of these sub-themes depends on the context and the communicators. Concept-based notions are difficult to define as they are represented by a wide range of abstract ideas. Some of the examples based on the abstract notions such as “*dream*” and “*heaven*” are placed in figure 7.1. Furthermore, these examples will be textually analysed to understand how metaphorical patterns can be interpreted.

**Figure 7.1 Metaphors of Concept-based Notions**



### **7.3.3.1 Metaphors of “Dream”**

Ideas are often associated with images that represent those ideas, and advertisers appear to have been influenced by this. People have images in their minds of ideals, and advertisers appear to have been influenced by this. Thus the idea of “*dream*” appears in the data. The concept of the dream has been included in the concept-based category because of its obvious abstract characteristics.

The metaphor of the dream – in this case the derived concept of “the dreamland” - is used in the following example (from Cooks Holiday Programmes, 1972; see number 136 in the appendix):

*“Discover Mexico. Cross the ocean that lies between you and a dreamland... Numerous daily flights link Europe with Mexico. Mexico”.*

Here Mexico is compared with a dreamland. The advertiser invites the reader to discover the destination which, it is suggested, represents the reader’s dreamland. Every potential traveller who wants to visit Mexico would interpret this “*dreamland*” in his/her own way, in a way which is related to his/her own experience, since it can be assumed that this particular metaphor would work at a personal level, that of the individual concept of a “*dreamland*”, although this individual concept is also likely to be based on culturally shared ideas of what

“dreamland” is. The target audience puts its own meaning into understanding words. For one it could be a land with beautiful long beaches, sunshine the whole day and comfortable hotels. For another it would be a long-distance destination where you can escape from work and home surroundings. For an adventurous tourist it could be a land with opportunities to discover new cultures, attractions and people. The advertisement does not specify exactly what dreamland Mexico can offer, but allows readers to interpret it in their own way. The metaphor might be unrepresentative of an individual’s reality. But in the context of advertising, the concept of a dreamland can be used for promoting the destination, as the interpretation of a dreamland can be left to the reader and as the “reality” of the ideal holiday destination as a land of pleasure and leisure is not necessarily the same as the workaday reality of the same location. Various ideas put across the notion of a dream in the advertisements.

Another example of using the image of dream is present in (from the Cornwall brochure, 2005; see number 53 in the appendix):

*“Cornwall Beckons... Enjoy the beauty and grandeur of this land of legend and dreams. Fine selection of cottages and houses throughout Cornwall. Accurately described in our free colour brochure”.*

The advertiser invites the reader to identify similarities between Cornwall and a land of legend and dreams. The reader who is unfamiliar with the actual location associates the word “legend” with a mythical past, a variety of ancient traditions and attractions on offer. The rich heritage of Cornwall is a fact, King Arthur's castle at Tintagel is an assumed historical location, and permits the reader to make an association with “legends”. The dream can be interpreted in different ways. It has various definitions such as, for instance, a series of mental images occurring during sleep; or a special desire or strong wish; or an object with magical attributes. Each individual would have his or her own perception of the dream in general terms and of the particular dream in this text. Some would associate “*Cornwall Beckons*” with something with a dream-like experience, or the place where their dreams come true. For others it is an actual destination which they dream about, something pleasant but not necessarily realisable in real life. In this advertisement, the dream could arguably refer to a place where an individual’s highest wishes are fulfilled. By drawing associations between legend and dreams and “*Cornwall Beckons*“, the contextual effects of “*Cornwall Beckons*” would lead to the offer of actual historical attractions. However, the achievement of contextual effects is dependent on the reader’s abilities, knowledge and background. Without knowledge of the historical roots of Cornwall one would not be able to understand

the metaphorical usage in the above advertisement. Without such knowledge, the only derived meaning would state that “*dream*” in “Cornwall Beckons” is related to a fine selection of cottages.

Although the above two advertisements with the metaphorical pattern of dream are collected from the two different periods of time, the interpretation and understanding of the metaphor by the reader would not differ substantially and will depend on the context. The intentions of the advertiser stay the same in both advertisements. The advertiser aims to persuade the reader to make the connection between the notion of the dream and the actual places or tourist experiences. The metaphor speaks for itself, and the reader makes his/her own choice of the acceptable interpretation, which in its turn depends on the readers’ abilities, background, tourism experience, preferences and opinions. Therefore, the interpretation is based on an individual and opinion of the reader. However this opinion is framed by the context of advertising in which metaphor is used.

According to Relevance Theory, every person psychologically constitutes, in his or her mind, a vast set of assumptions (Dor, 2003). Assumptions are propositional meaningful units. They are the type of units that can be assumed to be true by the reader. Dor (2003) says that each of the assumptions represented by the reader has its own strength and that it depends on the processing effort applied to understand it. A new assumption is always interpreted in its context. Therefore, the metaphor of the dream in the analysed advertisements is interpreted within the context of the advertising of a tourism product, in the first case (where the dream represents Mexico) and in the second example, the dream as an image of Cornwall. Different destinations are represented through the same metaphor but interpretations would vary as tourists’ behaviour and attitudes are different. The reader already makes some assumptions about each of the places, and the “*dream metaphor*” would just strengthen the image of that place. However, this abstract metaphor might not add anything substantially informative and visible to the characteristics of the advertised destinations. The metaphor would make the reader feel that something new was said but what that is might still remain unclear in the reader’s mind. It can be argued that the dream metaphor is not intended to carry any information and that is more about the perception of the destination or part of the experience. Nevertheless, information is still a part of this experience and the perception of the destination and the use of metaphor serves to conceal or at least blur the distinction between perception and fact.

### 7.3.3.2 Metaphors of “Heaven”

The notion of “*heaven*” in association with a holiday destination was found in several instances. For example, as happens in the following case (from Cornwall, 2005; see number 55 in the appendix, figure 7.2):

*“Discover holiday heaven to the east of Eden. Crylla Valley Cottages. A holiday experience... beyond self-catering”.*

First of all, the reader is required to define a denotative meaning (dictionary meaning) of “*heaven*”, and then to move forward to the interpretation of the metaphorical meaning in this context. “*Heaven*” can be defined as any place of complete happiness and peace, often related to angels. The heaven is usually in the sky and in the divine sphere. Crylla Valley Cottages are described as a luxury, self catering holiday cottages in Cornwall. The natural surroundings make it similar to what might be a “*heaven on earth*”. The audience derives the intended meaning of the metaphor by relating it to the provided context. Here heaven signifies a holiday which consists of more than just a self-catering experience. The interpretation of the metaphor “*heaven*” in this context is similar to the interpretation of the metaphor of the “*dream*” in the previous cases. The meaning of “*heaven*” is derived in accordance with the individual’s assumptions about this notion. Knowing that the advertisement aims to promote the benefits of the holiday, the reader extracts the best positive qualities of the place, linking them with the notion of “*heaven*”. The word “*Eden*” also refers to the place of peace and pleasure which associates with heaven. In the Bible it was home for Adam and Eve (Garden of Eden). It is also the Eden Project, which is a large complex situated in Cornwall and aims to carry an environmental context. Some might record that “*East of Eden*” is also a title for a film directed by John Steinbeck in 1955. Thus, although there are numerous meanings could be discovered in the use of the above metaphor, the advertisement makes a strong emphasis and links between “*heaven*” and the holiday experience in the advertised location.

**Crylla  
Valley  
Cottages**



## Discover holiday heaven to the east of Eden

At Crylla Valley you'll find a warm welcome and a beautiful, secluded valley on the banks of the River Lynher - the ideal place to totally relax or a base for exploring the delights of the region.

Our award winning, traditionally built cottages and bungalows are comfortable, well maintained and provided with all you need for home-away-from-home comforts; central heating, colour TV, VCR and all appliances. Every cottage and bungalow has its own outdoors area with furniture and some with BBQs.



ST MELLION



CRYLLA VALLEY COTTAGES

- 18 acres of landscaped gardens, woodlands and a conservation park area
- On-site shop and video hire
- Dedicated play areas for toddlers and children
- Choice of 1, 2 or 3 bedroom accommodation
- Short breaks available - open all year round
- FREE leisure membership at the celebrated St Mellion Golf & Country Club - includes pools, gym, tennis, squash, Jacuzzi. Special rates for golf courses

So much more to explore - the fine beach of Whitsand Bay is only around 15 minutes drive and we are also close to the charming, seaside resort of Looe, and quaint fishing villages of Polperro and Cawsand. Dartmoor and the Eden Project are within easy reach. There is shopping in the town of Saltash and in Plymouth, which also offers nightlife, music and theatre.



POUNCE ON DARTMOOR

For a free colour brochure  
and rates please contact:

Crylla Valley Cottages, Notted Bridge,  
Nr Saltash, Cornwall PL12 4RN  
Tel: (01752) 851133 Fax: (01752) 851666

W: [www.cryllacottages.co.uk](http://www.cryllacottages.co.uk)

E: [sales@cryllacottages.co.uk](mailto:sales@cryllacottages.co.uk)

**A holiday experience  
...beyond self-catering**

WHITSAND BAY

Figure 7.2 Cornwall, 2005

Another example of the use of the word “*heaven*” is seen in the following advertisement (from Thomson, 2005; see number 153 in the appendix):

*“Antigua. With around 365 beaches (one for every day of the year) Antigua is pure beach-bum heaven! So slip on your shades, smooth on the sun cream and get down to some serious testing!”*

The advertiser calls the place a heaven, but frames it as “*beach-bum heaven*”. One assumes that Antigua is the best place for getting a sun tan and for engaging in general beach-holiday activities. One could also interpret the metaphor as a representation of a laid-back destination where no formality is present. The assumption is relevant to the context of the facilities and benefits offered by the island with its 365 beaches. One would derive from this that Antigua is an island which can offer fine beach holidays. The advertiser provides a description of the place, therefore providing an evident explanation of the metaphorical meaning of “*beach-bum heaven*.” The metaphorical pattern can easily be interpreted within the context of this advertisement as additional explanation (anchoring) is involved.

Both “*dream*” and “*heaven*” are abstract ideas and their interpretations depend strongly on the processing efforts of the reader. The meanings are still arguably vague and their understanding would depend on the reader’s experience. According to Relevance Theory (Wilson and Sperber, 1981), the reader would be able to interpret the intended meaning if contextual effects are provided (in the above case anchoring is present) to lessen the amount of subjective and individual interpretation and to make the interpretation more predictable, as is required in communication in commercial advertising.

As concept-based metaphors are based on abstract ideas, anchoring is required to ensure that the intended meaning is derived. Comprehension of this meaning will support the reader in constructing the image of the product or create some sort of awareness of it in the reader’s mind. Dominant use of metaphors (see section 7.2) in destination-related advertising ensures that readers can draw links between unfamiliar objects (the destination) and familiar objects which form the basis of comparison in the metaphor.

A variety of interpretations recovered are from the metaphors based on abstract notions. Kendall and Kendall (1993) argue that metaphors help clarify ambiguity. However, due to the nature of the abstract notions, the meanings they express can appear very subjective and at times rather broad. Extra anchoring can substantially help the reader in extracting more tangible attributes when dealing with abstract metaphorical patterns, and, thus, helps in



constructing more precise images of the tourism products. Chapter 8 will provide further discussion integrated with relevant literature from chapters 2, 3, 4 and 5.

### 7.3.4 Object-based Metaphors

Object-based metaphors mean those metaphorical patterns which highlight concrete physical features and attributes of tourism products. These metaphors are supposed to create a clear representation of a holiday experience. If concept-based notions express many different abstract ideas, object-based metaphors link the advertised product with more tangible objects that share similar characteristics or qualities with the product. In comparison with the concept-based metaphors, object-based metaphors have a “*form*” and furthermore are represented with physical objects which can be visualised.

#### 7.3.4.1 Metaphors of “Jewel”

One category of metaphors consists of words denoting objects with attributes commonly perceived as being beautiful and attractive, for instance “*jewellery*”. The word “*pearl*” is seen in some examples of tourism advertisements and is discussed in this section.

*“The green pearl of the Adriatic awaits you! For the most wonderful holiday at the most convenient price. Riccione”.*

In the above advertisement taken from 1970 (Cooks Country Programmes; see number 7 in the appendix) the advertiser makes the reader draw parallels between Riccione and the green pearl of the Adriatic. The meaning of the metaphor (green pearl) has to be derived first to understand the communicated message. Processing effort is required on the part of the audience to derive the meaning of the “*pearl*”, and in the context of advertising, the effects which the advertiser attempts to achieve (to attract the reader’s attention to the product) should be taken into account too. The reader will only understand the intended meaning if the common attributes are created between the main subject (Riccione) and the metaphoric pattern “*green pearl*”. Therefore the understanding of the metaphor as such is required to draw the links to the main subject. By nature, the pearl is an accident of the natural world, the product of the interactions between a tiny grain of sand and an oyster. In this sense it is a

metaphor for the fortune and luck that produces and makes it valuable to human beings. Additionally, it acts as a sort of “*crystal ball*” in which visions of the future might be seen. The pearl is considered to be very beautiful and it has natural beauty. The quality of beauty is one of the reasons that make Riccione valuable for tourists. From a pragmatic point of view, readers would first derive the meaning of “*pearl*”, and then the meaning of the phrase “*green pearl*”. But the advertiser would expect his reader to have some primary knowledge about Riccione, from which the reader would derive what the advertisement intends to communicate. Riccione is located on the Italian Adriatic coast in the region of Romagna, and is known as the “*Green Pearl*” of the Adriatic, because of its lush green countryside. The extra processing effort would extract the intended meaning communicated to the audience. The degree of the processing effort needed in this case would depend on the knowledge of the consumer about the destination, combined, to an extent, with the reader’s willingness to accept any new knowledge about the destination conveyed by the metaphor. However, drawing the links between the physical object of “*pearl*” and the destination makes the picture of the advertised object more approachable, concrete and visible, even though it is communicated metaphorically.

The advertiser (from Thomson, 2005; see number 124 in the appendix, Figure 7.3) uses the metaphor “pearl” in the following message:

*“Sri Lanka isn’t known as the ‘Pearl of the Orient’ for nothing”.*



To establish the links between two subjects, Sri Lanka and a pearl, the reader is forced to map out the common attributes of these two compared objects. The connotative meaning would signify that Sri Lanka is the treasure of Asia, a beautiful place, symbolising the whole of Asia. The headline is communicated through the metaphor, using an unfinished statement to draw the reader further into interpreting the metaphor. The reader is forced to process the meaning of the metaphor in the first place before interpreting the relation of it to the main object Sri Lanka. The associations of the pearl have to come to the reader's mind trying to process the right relationship between the common characteristics of "*pearl*" and "*Sri Lanka*". The following meanings might be intended:

The pearl (Sri Lanka) is beautiful

The pearl (Sri Lanka) is natural

The pearl (Sri Lanka) is clean

The pearl (Sri Lanka) shines

The pearl (Sri Lanka) is spherical

All of the meanings to some extent could be related to both objects, some to a greater extent and the others less. By employing a metaphor, the advertiser leaves it to the reader to derive his/her own relevant to his interpretation and process the meaning which in his opinion has a relation to Sri Lanka as the "*pearl of the Orient*". The reader should understand the meaning as a whole: "*pearl of the Orient*", which forces the reader to make the associations to the object "*Orient*" in general. The addressee is also able to derive the meaning of "*the Orient*" as a slightly old-fashioned name for Asia, and one that implies the exotic. The interpretation of the metaphor is consistent with the principle of relevance, as clear parallels are drawn between pearl and Sri Lanka in the context of advertising. Knowing that the expression is used in the context of advertising, the reader realises that only positive qualities of the advertised product are intended to be communicated by the advertiser. The advertiser uses the metaphor of the "*pearl*" to extract the qualities of Sri Lanka and create a positive impression. The reader links the best qualities of a pearl and compares them with the qualities of Sri Lanka. Therefore, the function of metaphor - to show a positive image of the destination - is achieved without actually mentioning any of the qualities of the country directly. The reader would feel that these qualities are derived by him and only him, although the metaphor clearly draws on more universal interpretations, and this gives the metaphor its power: the communication appears individual but is, in fact, predictable and general.

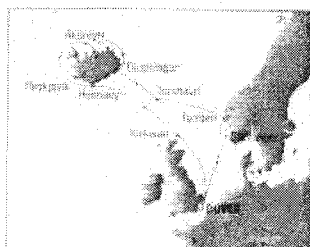
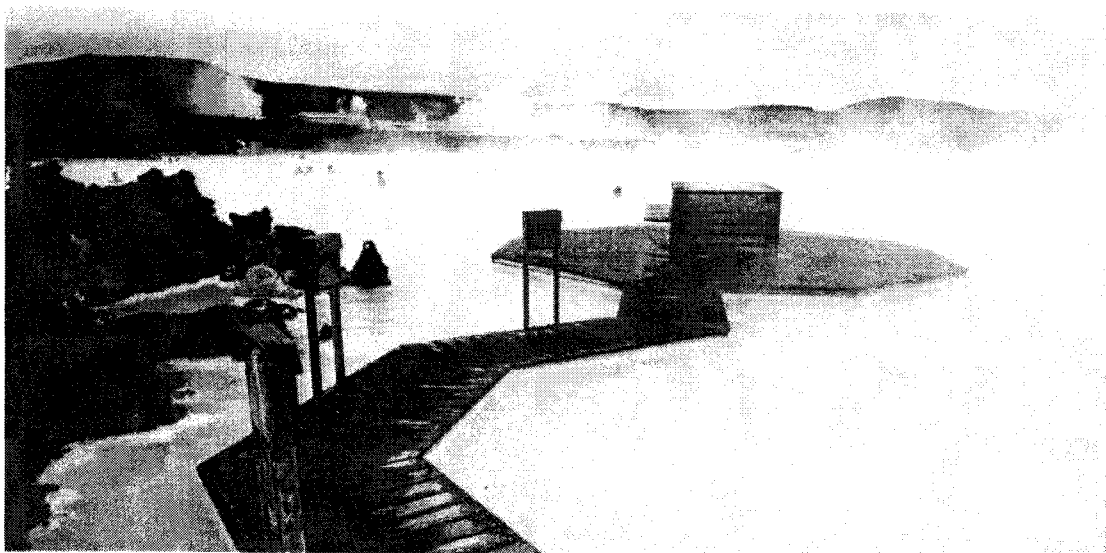
### 7.3.4.1 Metaphors based on Contrasting Objects

The theme of contrasts is drawn from the metaphor in the next advertisement (from Thomson, 2005; see number 137 in the appendix, Figure 7.4):

*“Land of ice and fire. On a true journey of contrasts, from the ancient towns of Norway and the Faroe Islands, to the glacial and volcanic beauty of the Icelandic mainland, Minerva II’s progress will reveal an array of outstanding natural phenomena and historical delight”.*

## LAND OF ICE AND FIRE

On a true journey of contrasts, from the ancient towns of Norway and the Faroe Islands, to the glacial and volcanic beauty of the Icelandic mainland, *Minerva II*’s progress will reveal an array of outstanding natural phenomena and historical delights.



#### CRUISE M616

UK, Norway, Faroe Islands, Iceland  
29 July – 12 August 2006  
15 days

#### CRUISE ITINERARY M616

##### SAT 29 JUL DOVER

Join *Minerva II* in Dover and settle into life on board.

##### SUN 30 JUL AT SEA

As we head north acquaint yourself with one or more of the four restaurants and meet our Guest Speakers to hear about the highlights to come. The Library may also offer volumes to enhance your experiences, or simply a quiet spot in which to enjoy a good thriller.

##### MON 31 JUL STAVANGER

Explore the farm-age farm and the petroleum museum, the latter reflecting Stavanger’s current prosperity. Wander through

Other options are driving through the underwater tunnel to Mosjøen Island to visit Utstein Monastery.

##### TUE 1 AUG BERGEN – AT SEA

Discover Bryggen, an old trading wharf, or visit a restored stave church or visit Edvard Grieg’s home, Tindhallen, to hear a concert of his music.

##### WED 2 AUG AT SEA – TORSHAVN

Endless welcome to the capital of the little visited Faroe Islands. Enjoy a stroll around picturesque Tinganes, dating back 1,000 years or see more of the houses on an island drive.

##### THU 3 AUG AT SEA – DÍU PÍVOGUR

Overlooked by Mt Bolandsstindur, Dúppíggur

Figure 7.4 Land of Ice and Fire, 2005

Two figures of speech are involved in this advertisement text, the oxymoron and the metaphor. The oxymoron is a combination of contradictory terms. This message tells its addressee that Iceland is a country of contrasts, made up of a collection of natural phenomena and historical delights. One could say that it can also be interpreted literally as Iceland is known for its glaciers (ice) and volcanoes (fire). From the whole context is derived the notion that the effects of the land of ice and fire also relate to the land of contrasts. The literal meanings can only be obtained if the reader is familiar with the destination and its features. However, without initial knowledge of the country, the reader would also assume that the destination is characterised by various natural beauties. The accompanying message in the advertisement describes contrasting activities offered by the destination. The aim of the advertiser is to attract potential tourist to the qualities of Iceland, being the country of contrasts. The metaphorical (or literal) pattern “*Ice and fire*” helps the advertiser emphasise this Icelandic nature.

#### 7.3.4.2 Metaphors based on Directions

Under the metaphors representing directions, several objects, such as “*bridge*”, “*gateway*” and “*guide*” appear. Object-based metaphors convey direct interpretations as they are very concrete in deriving the intended meanings. The readers would recognise and link the target and the source of the metaphorical dimensions without an extra effort required for processing these types of metaphors.

*“East African Airways – your guide to exciting Safari Country”.*

In the above advertisement (from Thomas Cook, 1972; see number 127 in the appendix) the image of the airlines is represented through the image of the country. The literal meaning of a guide is someone who shows the way by leading or advising. The advertisement claims that “*East African Airways take you to Africa where you discover the Safari*”. In this advertisement East African Airways are compared to a guide, who takes a visitor on an exciting Safari. Usually the term “*guide*” refers to an agency for directing or showing the way, specifically a person who leads or directs a stranger over unknown or unmapped country, or conducts travellers and tourists through a town, or over buildings of interest. The use of the personal pronoun in the phrase “*your guide*” makes the advert more immediate and personal. But an ambiguity occurs in this utterance. The comparison of East African

Airways with a guide is not clear, as the airlines can only bring tourists to the destination but not show him/her its hidden wonders. The possible interpretation communicated is that East African Airways do more than just carry a person to the destination. What this “*more*” is, is left uncertain. The message is apparently left unfinished and open to the reader’s imagination. The metaphorical use of the pattern aims to explain that the operation of East African Airways is greater than just flying. These airlines guide their tourist to the destination; they assume the service function of guiding. Thus the main function of this metaphor is to articulate a distinctive quality of the airlines services which treat every tourist personally.

The metaphors representing a guide, bridge or gateway have been found in the advertising texts. For instance in the advertisement from 1972 (from Thomas Cook, see number 122 in the appendix):

*“Turkey – Gateway to Asia. See its castles, sites and scenery on the Society for Hellenic Travel’s 80th cruise from 1 to 15 October with Guest Lectures”.*

The advertiser describes Turkey as a gateway between Europe and Asia. In Turkey, the world’s trade passes from the Atlantic through the Mediterranean. Turkey is located in South-Eastern Europe and South-Western Asia (the portion of Turkey west of the Bosphorus is geographically part of Europe). “*The Gateway*” towards Turkey can be interpreted literally as it is the gate between Europe and Asia. Also, Turkey is a mixture of different cultures and traditions: European and Asian. “*Gateway*” is also a very ordinary metaphor to help position a destination through its centrality in relation to other locations. The notion of a “*gateway*” can be explored in a number of different ways and at various levels – political, cultural, economic, religious, and linguistic. In this particular example, Turkey is the beginning of a fascinating journey into Asia. It is a beginning of a new culture. A gateway to Asia is a way to experience the Middle East and Islamic culture without having to travel to the further destinations of Middle East, e.g. Egypt. Two meanings (literal and denotative) are communicated via the metaphor and both are acceptable, as none can be rejected in this context. The reader, familiar with the culture and location of Turkey is able to derive the meanings of the metaphor “*gateway*” and make the connections between the main subject and metaphor.

Turkey as a tourist destination is described in a similar manner in the advertisement from 2005 (from Thomson; see number 83 in the appendix). The example derived from advertising uses the metaphor in the following context:

*“Whether you’re into beaches or bazaars, mosques or mountains, Turkey, the bridge connecting Europe and Asia, is a magnificent destination”.*

Turkey is a place which connects Asia and Europe. It is easy to process the effects intended by the advertiser, making the analogy of Turkey with the bridge, as it is known that Turkey stands in the middle of two different cultures, religions and continents, Europe and Asia. However, once again it should be mentioned that the interpretation of the metaphor will be determined by the processing abilities of the reader. The accompanying explanation provided in the advertisement assists the reader in the intended interpretation of the meaning to the metaphor.

### **7.3.5 Metaphors Representing Specific Qualities**

Both concept-based and object-based metaphors represent various qualities and characteristics of the advertised products, thus successfully functioning in print advertising (Williamson, 1978; Yong, 2000). It can be argued that object-based metaphors are more specific than concept-based metaphors in terms of drawing attention to particular qualities or services due to its more direct interpretation and less processing effort required.

This role of metaphors is demonstrated in the following advertisements. The advertisement for Grenada (from Thomson, 2005, see number 155 in the appendix, Figure 7.5) promotes a selling point of the destination by focusing on its main quality and feature.

*“Grenada. Breathe in the heady aroma of cinnamon, nutmeg and vanilla that perfume the warm air on this exotic “Spice Island”.*

Grenada is known in the Caribbean for its spices. The fertile soils of the “*Spice Island*” are perfect for growing cinnamon, cloves, and cocoa beans. Spice Island in this example could be interpreted literally, as it is then understood that the island produces different spices and that a literal fragrance is present in the air. The advertisement involves not just a phrase “*Spice Island*” but frames it with the explanation of what the name means. Therefore, the accompanying description of the destination helps the reader derive the right meaning of “*Spice Island*”. The characteristics of Grenada being a place full of different aromas and spices are pictured in the context of this advertisement. Anchoring builds the whole picture on which the metaphor “*Spice Island*” is based.



### Figure 7.5 Grenada, 2005

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actually mentioning it. *“Ireland: where even a minute takes longer”* is interpreted connotatively. Ireland is known as a country where everything takes its time, and no one is in a hurry. The relaxed atmosphere, the absence of pressure, slow driving, detailed conversations, all that one conventionally associates with an Irish lifestyle. There is such a variety that something can be found to appeal to a range of tourist preferences and, implicitly, each tourist can choose something to fit his/her own way to pass time in the country. A *“minute”*, which is a brief span of time, is described in this advert as a long time span. The advertiser suggests that every minute is longer in Ireland than anywhere else and offers people the chance to enjoy every minute of their stay: your holiday will somehow last longer. It would also refer to the attentive and accurate hospitality of people.

A similar meaning is derived from another promotional text for Ireland from the advertisements of 1972 (from Thomas Cook, see number 74 in the appendix):

*“Ireland – where driving is still a pleasure”.*

Followed by another advertisement (*“Ireland – where even a minute takes longer”*, number 67 in the appendix), the advertiser in this phrase alludes to driving in this phrase. Driving in busy places is usually perceived being unpleasant and stressful. The metaphor in this advertisement encourages extra processing effort for its interpretation. The audience might derive the following: *“Ireland has good roads and this is the reason that driving is a pleasure”*. However it is stated in the message that driving is *“still a pleasure”*. But referring to the earlier advert of Ireland *“Ireland – where even a minute takes longer”*, one would derive the advertiser’s intended effect, and something like the following most probably will be recovered: *“In the time when most other places are busy and everyone is in a rush, Ireland still knows how to take its time and relax, and even the roads are not busy and that makes driving a pleasure”*. The metaphor can express several meanings in one phrase. Therefore using a metaphor is an economical way in advertising. In terms of the processing effort it costs the addressee to recover the proposition, it might seem that it can hardly be said to have been economically expressed (Tanaka, 1992). The customers will have to decline the first available interpretation and look for more acceptable interpretations. This way, the advertiser is intentionally makes them use an extra processing effort. The question is whether the resulting interpretation can achieve needed effects for no unjustifiable effort in a way that could have been reasonably expected. First of all, an advertisement must attract the audience’s attention. It will do that because it does not follow the expectation of relevance it has created. It will stimulate the audience’s interest by making them think of the meaning. It will be more successful in attracting the audience’s attention than a message like,

*“Travel to Ireland, It is quiet and slow”*, which might stay unnoticed. As the primary message is so clear *“Travel to Ireland, it is quiet and slow”*, it may well be made more attractive for the addressees if the advertiser has used a riddle to solve. It should be taken into account, that the message may achieve some of its appeal because it reads initially as if it was about driving, rather than time passing in Ireland.

The resulting interpretation creates a kind of challenge, to which the audience has to find the solution. Thus, the process of interpretation of this phrase requires from the audience extra processing effort. As they spend more time for interpretation of the meaning, it sustains their attention for longer. As it sustains the audience’s attention longer, it is more possible that when it is understood it will be remembered for longer time (Tanaka, 1992). Some people could find it clever or unusual and thus have a positive attitude towards it. Others may not understand the message straight away. They will think about the meaning until they find the solution. But there is also the possibility that some readers would find it very ambiguous and would not like to be engaged in the interpretation process. Different actions to the interpretations are expected by the advertiser as different people react to things in different ways. Any reaction of the audience will be considered as positive in advertising context as the message will attract attention in any of the above cases, whether the addressee gets the correct meaning or not.

In interpreting the message that the advertiser was intended to communicate, the audience will automatically process the literal interpretation of the words used in advertisement. These will usually be the most accessible interpretations, which will make the addressees derive some basic knowledge about *“driving”*. However, these interpretations do not give rise to intended contextual effects in their own right. They are intended by the advertiser to be recovered by the audience, but they are not the intended interpretations. The advertiser needs to lead the reader to recover the intended meaning.

The addressees get pleasure from resolving the intended meanings. This is considered as a reward for the extra processing effort. It is an intellectual satisfaction which the reader gets during the interpretation process (Tanaka, 1992). This pleasure may have been intended by the advertiser, and give rise to a number of contextual effects. The reader gets some intellectual satisfaction or reward at the price of recovering the advertiser’s intended meaning, which they may otherwise have left unnoticed.

Thus, if the figurative device had not been used, the audience would have paid no attention to the advertisement, and hence it would have achieved no effects at all. Thus, the effort

needed to process the metaphor is still justified by the advertiser as intended effects were achieved. Hence, the effort demanded is consistent with the principle of relevance. According to Relevance Theory, the metaphor is the most economical device used by the communicator to achieve the intended results in advertising context (Tanaka, 1992). Without going through the whole process, the audience would not get the intended meaning of the phrase. Moreover, they would not even pay attention to it if the metaphorical meaning was not present and it was a message such as, “*Travel to Ireland, It is quiet and un-hurried*”.

Another metaphor is used in the advertisement (from STA Travel, 2005; see number 11 in the appendix):

“*With Eurostar, the Continent is only a blink of an eye away*”.

Extra processing effort is required by the audience to interpret the advert. The parallels are drawn between the train service Eurostar and the implied utterance “*a journey as fast as a blink of an eye*”. The reader derives the meaning of the metaphor, and the contextual effects of the advertisement are then achieved. The effort is consistent with the principle of relevance. Eurostar is a train service that connects London with Paris and Brussels. The length of the journey made on this railway system is compared to the blink of an eye, denoting something very fast, something you hardly notice. A blink of an eye is a symbol of quick process, a very short time, the time it takes to blink an eye. Eurostar is associated with speed and comfort as the tourist would hardly notice how he/she reached any places on the Continent with Eurostar, as it was so fast and comfortable. But generally the actual journey experience takes a long time. Therefore, the metaphorical use of expression expresses the quality of speed of the train service.

A metaphor in the following advertisement is derived from Cooks Country Programmes from 1970 (see number 8 in the appendix, Figure 7.6):

“*Cortina. The Queen of the Dolomites*”.

The superiority of the place is highlighted by the metaphorical pattern comparing the destination with a “*queen*”. The addresser yields the meaning of “*queen*” in general and draws the parallels between the Queen and Cortina. Cortina is known as “*the Queen of the Dolomites*” due to its position in a big basin surrounded by many dolomite groups very different from each other but all very fine for walking, hiking and climbing. It is famous around the world for the beauty of its mountains that surround this mountain town. A queen

is a symbol of power and the centre of an empire. A queen can also symbolise a beauty, where in this particular example Cortina is described as a beautiful and well-known place. Cortina is a centre, the heart of the Dolomites. After processing the meaning reader would derive the meaning “*Cortina is a beautiful centre (of events, location) of the Dolomites*”. But the advertiser does not provide more specific information about the metaphor and makes the reader extract some abstract ideas about the destination’s characteristics.

Advertisement

Cortina

d'Ampezzo  
(4020 – 9900 feet)  
(Dolomites-Italy)

Pocol  
(5020 feet)

Tre Croci  
(5950 feet)

Falzarego  
(6920 feet)

THE QUEEN  
OF THE DOLOMITES

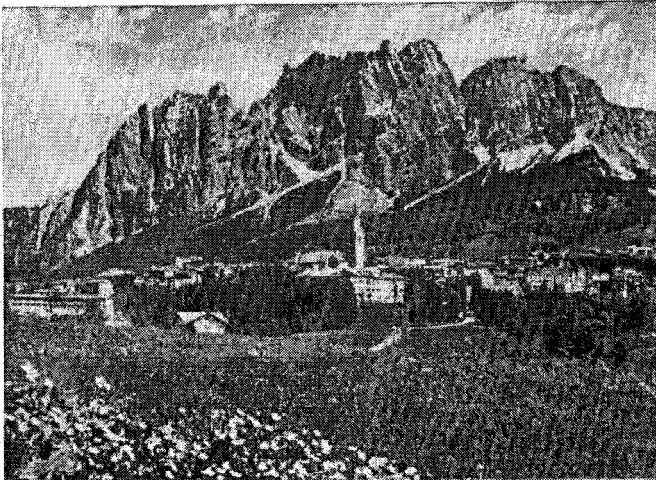
International summer resorts and winter sports centre

- 80 Hotels of every class and price. "Vouchers" service" enabling lunch to be taken in Alpine Huts and Mountain Hotels of the Ampezzo valley
- Cable-cars, chair-lifts and tele-cabins reaching an altitude of 9900 feet
- Olympic Ice Stadium, open also in summer for skating and curling
- Golf course, tennis courts, swimming pools, riding school, trout-fishing, clay pigeon-shooting
- Fine walks on well-kept mountain paths, organised excursions, rock climbing
- Fashionable shops, Dancing, Night-Clubs, Cinemas
- Rich programme of sporting, social and cultural events

B.E.A. air service LONDON-VENICE.

Daily air and bus services between CORTINA-VENICE and CORTINA-MILAN.

International S.A.D. Motor Coach Service from and to INNSBRUCK (Europa-Bus).



SOME HOTELS	Class	Beds
MIRAMONTI MAJESTIC	de luxe	217
ALASKA PALACE	1st	192
CRISTALLO PALACE	1st	174
DE LA POSTE	1st	†129
SAVOIA GRAND HOTEL	1st	233
TRE CROCI GRAND HOTEL	1st	203
(above Cortina 5950 feet)		
ANCORA	2nd	138
CONCORDIA & PARK	2nd	122
EUROPA	2nd	81
IMPERO	2nd	59
SERENA	2nd	101

† Rooms all with bath

Information and literature: Tourist Board—Cortina d'Ampezzo (Dolomites-Italy)  
or any Office of Cooks or Dean and Dawson

**Figure 7.6 Cortina, 1970**

### 7.3.5.1 Metaphors Related to Climate

Both concrete and abstract metaphors represent the attributes which drive tourists to take a holiday. One of the examples of tourism drivers is a climate which impacts positively on the choice of the destination. Climate is an important factor in determining tourist flows. Metaphors can involve the meanings representing the weather conditions of the destination. Tourists normally tend to choose a climate different from their own home environment. Weather conditions are perceived as an attraction for the potential holidaymakers. For example, in the advertisement for Tenerife (from Thomson, 2005, see number 93 in the appendix):

*“Tenerife. Affectionately known as the ‘island of eternal spring’, Tenerife is home to striking volcanic landscapes and open green countryside”.*

Tenerife is presented to the potential tourists as an island where the weather is warm and pleasant all around the year, it is mild like an eternal spring. The contextual effects are achieved by recovering the meaning of the metaphor “*eternal spring*” in the specific context. Targeting British tourists for whom a warm climate is a significant driver of a holiday choice, the advertiser describes the destination only in relation to its climatic conditions. Thus, the climate is seen as one of the tourism drivers.

Another way to express the climatic features of the destination can be viewed in the advertisement (Thomson, 2005, see number 191 in the appendix, figure 7.7):

*“A taste of the Tropics. Enjoy the best of both worlds; a classic transatlantic crossing on board Oceania and the lilting rhythms and fine beaches of a series of Caribbean gems”.*

The reader could derive the following interpretation “*Experience the tropics but in style*”. A combination of contrasts: no mosquitoes, but plenty of palm trees; no camping in the jungles, but a comfortable journey into the strange world of exotic rhythms and beautiful beaches. The cruise to the Caribbean is related to the taste of the tropics. The reader is able to relate the metaphorical use of “*a taste of the Tropics*” to the Caribbean, as the assumptions state that Caribbean is the Tropics.



## 7.4 Content Analysis of Puns and Ambiguity

It was found, in the research, that there are not many puns in the researched data (1% from 1970s and 0.5% from 2000-2008). The analysis of puns is not clear cut. It is straightforward to identify themes in the advertisements that use metaphors. However, where metaphorical meanings express specific themes, puns are more ambiguous and uncertain in this sense. This ambiguity is related to a high level of uncertainty inherent in the interpretative meanings of puns. The ambiguity of puns usually articulates double meanings and humour. During the process of identifying the puns in the advertisements, it became apparent that this device is rarely used in the advertising of tourism products. However, linguistic ambiguity clearly plays a major role in the English language and the pun represents a particular articulation of that. In order to acknowledge this – and in order not to lose an important point in the analysis, despite the lack of actual puns, a decision was made to broaden the study at this point to include the function of ambiguity in a broader sense.

Table 7.7 provides an overview over the functions of ambiguous phrases and puns in advertising. As themes (based on specific images) cannot be identified under the category of puns as described earlier, for the convenience of analysis and discussion, in this case themes would be based on the functions communicated by puns. The table 7.7 illustrates the process of interpreting puns within tourism advertising. The examples were selected from 600 advertisements. The “*meaning unit*” signifies the advertisement as such. The second column under the title “*Condensed meaning unit*” conveys the interpretation process of the underlying meaning. “*Condensed meaning*” is the actual interpretation of the pun within the context of advertising. The “*meaning unit*” carries ambiguity, and condensed meaning recovers this ambiguity.

The themes (functions) are drawn from the meaning units. The functions of puns are as follows: the condensation of ideas, escape from boredom; and challenging the mind of the customer (which makes the text more memorable). The condensation of ideas indicates a communication of several ideas in one, for instance, using a word which conveys a double meaning. Escape from boredom can be interpreted here as relating to the words with humorous connotation or words which attract the attention of the reader by their structure. “*Challenging the reader*” means that the expression contains a meaning which requires an extra processing effort from the reader. This processing effort sustains the memory of the readers for longer because of the time required to interpret the pun (Tanaka, 1994). The degree of ambiguity dictates the amount of the processing effort necessary for interpretation



of puns in advertising. The complex of themes derived from the applied figures of speech in advertising requires an application of the specific tool for the further analysis of the text. The following stage of the research employs a textual approach to the analysis of actual relations of the themes within tourism. The approach aims to underpin how the functions of puns express the meanings interpreted within advertising by the potential tourists.

**Table 7.7 Functions of Ambiguity in Advertising**

<b>Meaning Unit</b>	<b>Condensed meaning unit Interpretation of the underlying meaning</b>	<b>Theme</b>
Licence to thrill. As night falls, take an exciting journey through dark snowy forests as you explore the Arctic beauty by snowmobile	The adventurous journey is promised in the Arctic destination	<b>Condensation of the ideas (economic device)</b>
Hover abroad by the car-load. Hover Lloyd	Travel by car	<b>Attracting attention (escape of boredom)</b>
Food to fulfil your fantasies	Delicious food	
India. You will never be the same again	The culture of India changes you	<b>Challenging the reader (Memorability)</b>
An Odyssey to the Greek Islands with names as old as time	Journey to the historical places of Greek Islands	

Individual advertisements employing ambiguity at different levels are selected for further in-depth analysis, to explore the contribution made by puns and ambiguous phrases to tourism advertising in different periods of time.

The functions of puns in the language of advertising may vary and would depend on a degree of ambiguity. Ambiguity is a substantial element in puns as consumers face the challenge of disambiguating the pun to release the intended patterns. The analysis aims to illustrate various qualities of puns. The following section explains this issue by interpreting the puns in the selected advertisements.

Furthermore this chapter is divided into the sections that focus on distinct qualities of the puns and ambiguous utterances: humour and double-talk, which within their content comprise condensation of the ideas. The literature review has determined that these functions are the most substantial in the communication process of ambiguity in puns (section 5.5.3). The discussion intends to explore the level of the contribution made by puns and ambiguous devices to the work of advertising language.

### 7.4.1 Humour in Advertising

One of the main qualities of pun is its humorous effect. The humorous value of the pun is not always explicitly expressed. The use of humour can be problematic, because the perceptions of it vary depending on the attitudes of the reader. What one person considers as being amusing, may not be the same for another. For instance, previous studies have discussed cultural differences in responses to humour, and concluded that the UK advertisements are more likely to use puns than advertisements in the USA (Kirshner, 1970). This issue has been underlined in the literature review, concluding that the British population welcomes humour more than some other nations (De Mooij, 1998). It must be noted that the effect of humour should not be used unconsciously to hide the identity of the product but rather to strengthen and distinguish the unique qualities of the product. Therefore, the advertised product needs to be clearly identified (Solomon *et al.* 2002) when using a pun. If the quality of the product has not been communicated to the consumer, humour might function as a distractive device rather than being informative and amusing. Thus, interpretation of ambiguity in puns depends on the level of familiarity of the consumer with the advertised product.

The pun is a creative language device. An unusual rather than ordinary and humorous use of words could be a pun.

*“Licence to thrill. As night falls, take an exciting journey through dark snowy forests as you explore the Arctic beauty by snowmobile”.*

In the above advertisement (from Thomson, 2005, see number 91 in the appendix) the associations of the phrase “*Licence to thrill*” with the spy James Bond’s “*Licence to Kill*” character are drawn. The reader is invited to take a journey to explore the Arctic. The interpretation of the utterance “*licence to thrill*” would include some of reference to

challenging adventurous “*thrilling*” activities. The effects of the message are achieved through the follow-up information about the explorative holiday. The reader, relating the associations of “*Licence to thrill*” to the James Bond film, would understand the adventurous nature of the destination. The pun in this example contributes to the understanding of the advertised object (the Arctic) as an explanation of “*Licence to thrill*” that follows it. Thus the pun is easier to process and understand in relation to the specific context. Humorous ambiguity is recovered through the anchoring. Drawing the mappings between the advertisement and James Bond film forces the reader to derive the intended message. The interpretation process in this case is similar to the interpretation of metaphors (demonstrated earlier) which underpin the common qualities between different objects. “*Licence to thrill*” denotes an exciting adventurous nature of the advertised destination.

Pun in the advertisement (from Cooks Holiday Programmes, 1975; see number 144 in the appendix, figure 7.8):

*“Seafari. Get away from the usual holiday stampede – Go “AUREOL” to West Africa. Be different this year! Elder Dempster Lines”.*



**Figure 7.8 Seafari, 1975**

It is expressed by the humorous association of a seafari with a safari. The safari is a well known tourist activity. In this case, the advertiser uses the parallels to draw

attention to another type of tourism adventure holiday, one that hints at similar levels of excitement and exoticism.

The play on words is evident in the example “*Shore you’re for a great time*” (from STA Travel, 2004, see number 185 in the appendix) where “*shore*” is meant to be “*sure*” but the actual word “*shore*” has a direct relation to the summer beach holiday.

Ambiguity in rhyme is seen in the modern advertisement for Thomas Cook (2005, see number 18 in the appendix):

*“Don’t just book it. Thomas Cook it”.*

A play on similar-sounding words “*book it*” and “*Thomas Cook it*” is involved here to add a humorous impression. Ambiguity presented and emphasised in a rhyme adds expressiveness and memorability to the text. The advertiser’s intention is to pass the information which denotes the following “*Thomas Cook is the best company to book a holiday*”. The words “*book*” and “*Thomas Cook*” act as synonyms in this advertisement. The message is consistent with the principle of relevance as the meaning is easily derived by the reader, who is able to interpret what is seen in print through contextualisation. Thus the contextual effects of the advertising are achieved through the interpretation of Thomas Cook as the best tour operator with whom to book a holiday. The advertisement is eye-catching and easy to remember because of rhyme pattern. It is meaningful and communicates the important message about Thomas Cook as a holiday booking service. The degree of ambiguity is very low in this advertisement as the processing effort would recover the humorous intentions of the advertiser instantly. The rhyme is easily interpreted and no great effort is required.

Double-talk or the condensation of several ideas into one is another inevitable feature of puns. Even though the functions of puns are theoretically distinguished from each other, in practice they complement one another. For instance the condensation of ideas can be expressed by a humorous use of wording which in its turn is challenging for the interpretation process.

## 7.4.2 Double-Talk in Ambiguity

Within a few meanings the advertiser usually intends to communicate just a single one that is important for the context. The choice of derived meanings depends on the contextual effects and the interpretation of the reader. This function of the pun is similar to the function of the metaphor. In fact, it is based on the play on ambiguous meanings. By using double-talk, advertisers pinpoint certain qualities of the advertised product without actually stating any of them directly. Furthermore, rejected interpretations contribute to the intended interpretation.

The phrase in the advertising below involves the use of ambiguity (from Thomson, 2005, see number 16 in the appendix):

*“Where wonders never cease. Alton Towers”*

The advertisement shows Alton Towers, Britain’s best known theme park with a host of rides and attractions. The catchphrase needs to be interpreted first to derive the intended meaning of the whole message in this context. The ambiguity is viewed as double-talk, as the word “wonders” could mean *“the amusement park rides”* in the context of this advertisement, and according to this interpretation the audience would derive the following interpretation, *“Alton Towers is the place where exciting rides never stop”*. The word “wonders” could also be interpreted literally, and then the advertisement would yield the contextual effects which would possibly be different for every individual, depending on what they decode as “wonders”. The interpretation of the word “wonders” as an abstract concept depends on individual perceptions of the world and concepts in general. This context would be described as *“Alton Towers is the place where something unusual and wonderful happens all the time”*. The caption causes the reader to apply extra processing effort by utilising the direct and alternative ways of interpreting the word “wonders”. The advertiser offers the potential tourist the opportunity to interpret the caption in his/her own way, the way which would be relevant to his/her own experience. The communicator (advertiser) ostensibly attracts the addressee’s attention. He creates a presumption that the ostensive stimulus is optimally relevant. The interpretation of the ambiguity achieves adequate effects, and puts the reader to no justifiable effort in achieving the intended effects. In the above context the effect is *“Alton Towers is a place of never-ending fun”*. Therefore, both meanings are communicated and any potential interpretation is correct within this context.

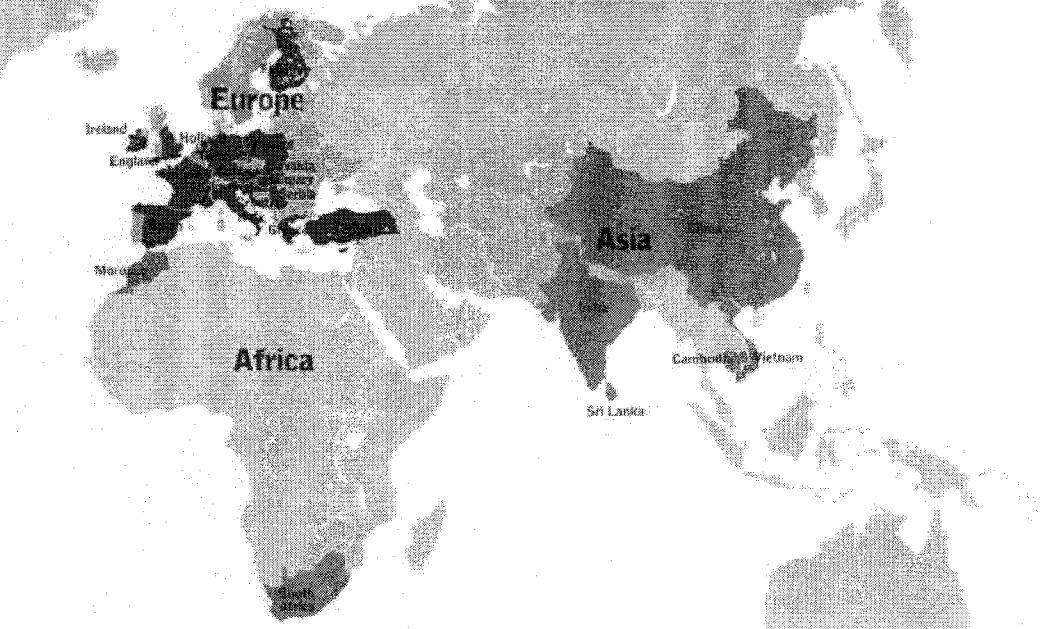
The following example (from Explore, 2005, see number 108 in the appendix, figure 7.9) uses ambiguity to express indirectly the type of activity involved in the holiday: *“Explore on two wheels”*.

# Explore on two wheels



Welcome to the 2005 edition of Explore Cycle!

For over 23 years Explore has pioneered a wide variety of small group adventure tours throughout the world. After a hugely successful first year of operating cycling trips worldwide we are delighted to offer our second dedicated brochure with a whole new range of trips. Our focus is on easy-going to moderate road and off-road cycling from 3 to 16 days in duration, with a range of destinations spanning five continents. By travelling on two wheels and at our own pace along rural backroads and byways we really can get closer to nature and the local people. Join us as we discover the world by bike...



Product development teams have been pedalling hard to create an even more diverse range of cycling holidays for 2005. We've created several exotic road-based cycle tours including Sri Lanka, Kerala in India, the 'Great Wall & Guilin' in China, Vietnam & Cambodia, New Zealand. Within Europe - Greece, Croatia, Holland and an off-beat twin-centre trip to Sicily have been added. Also new is 'off-roading' with a biking trip in Morocco's Atlas Mountains, plus a range of classic UK biking weekends designed to provide a value-for-money opportunity to join a small group cycling holiday.

For latest tour availability visit [www.explore.co.uk/cycle](http://www.explore.co.uk/cycle)

**Figure 7.9 Explore, 2005**

The picture which accompanies the message (an image of cycling tourists) helps the reader to decode the meaning “*explore on bicycles*”. The ambiguity is used as a means to force the processing effort by the reader and therefore to keep the attention of the audience for a longer time. As it sustains the audience’s attention longer, it is likely that, once comprehended, this caption is remembered for longer. It does not directly state that the reader should “*explore on bicycles*”, but very little processing effort is needed to achieve the contextual effects as the context of the message is known by the reader.

The ambiguity accumulates the erotic element in the following advertisement (from Ocean Village, 2005, see number 148 in the appendix, figure 7.10). A restaurant in a hotel is advertised by describing the food it serves:

*“Food to fulfil your fantasies. Seductive starters, divine main dishes, provocative puddings... The menu created by celebrity TV chef James Martin in the Bistro will arouse your appetite, tease your taste buds and leave you blissfully satisfied”.*

# Food to fulfil your fantasies




Seductive starters, divine main dishes, provocative puddings... The menu created by celebrity TV chef James Martin in the Bistro will arouse your appetite, tease your tastebuds and leave you blissfully satisfied.

In the Bistro the surroundings are cool, the service warm and the food hot. Dive into double-baked emmenthal cheese soufflé laced with cream or heigant. This fisheswaps with chili jam. For food with a truly sophisticated spin, try rock lobster tempura with sweet and sour Ponzu or pan-fried fillet of beef with crème fraîche rôsti and silky foie gras.

Veg heads can feast on 'dishes' like pumpkin ravioli with sage and tomato butter or beetroot roasts with Wendeechie dressing.

Room for men? Try velvety vanilla orange brûlée or white chocolate and whisky croissant butter pudding or order both and just lean to love (your). Reservations are required and there is a small extra charge, but believe us it's worth it.



[www.oceanvillageholidays.co.uk](http://www.oceanvillageholidays.co.uk)

Figure 7.10 Foods to Fulfil your Fantasies, 2005



Direct associations of the advertised products articulate the erotic meaning. The message frankly connects food with aphrodisiacs. Aphrodisiacs are any of a number of various forms of stimulation thought to arouse sexual excitement. Food is in some contexts thought to act as aphrodisiac, especially particular types of food (oysters). The combination of alliteration and associations of food with sexual desires is viewed as a pun, as it brings a humorous element to the text. “*Provocative pudding*” could be seen as a humorous expression, as a combination of non-combined objects in one sentence. By comparing food with seduction, the advertiser draws the attention of the reader to the quality of the food served in the restaurant, which presumably reflects the quality of the services in this hotel. The humorous effect is derived through the unusual connections made between food served and the sexual desires. Alliteration extends the mnemonic effect of pun in “*provocative puddings*”, “*seductive starters*” and “*divine dishes*”.

Another advertisement of Thomas Cook states (1972, see number 113 in the appendix, figure 7.11):

“*We check it out before we check in. Thomas Cook*”.

The wordplay of the processes “*check in*” and “*check out*” intends the reader to process the meanings of the utterances according to the context. Here we have an example of parallel expressions whose similarities also help to stress their differences, and it is this inherent paradox that conveys the meaning. “*Check in*” literally means “*check in*” to a flight in the airport; or “*check in*” into a hotel; and can also refer to the accuracy of the services provided by Thomas Cook. Check in is the start of the holiday itself, a symbol of the beginning of the “*whole experience*”. Consequently, a phrase “*check out*” can be interpreted as checking out from hotel, meaning “*leaving the hotel*”. However, in this context the reader recovers “*Check out*” as to “*check if everything is ready for the trip*”. Repetition of the words creates the rhyme and makes the audience catch the phrase and remember it for the longer period of time. The required processing effort in the above context would derive the intended message “*We make sure that everything is ready for your journey before you start it*”. The repetitions of the verb “*check*” makes the message more memorable and easier to reproduce. The reader is challenged by the message which might express double meanings, but as the advertised product (Thomas Cook) is known, the interpretation is easily recovered. The main idea of this message is to reassure a perspective tourist of a safe journey before he/she embarks.



For over 130 years Thomas Cook has been this country's leading travel company. We believe that during that time we have learned something about arranging holidays and you are secure in the knowledge that your arrangements have been made by the one company with *all the experience in the world*.

Now, in association with British Airways, the world's largest airline, we have combined to give you a selection of attractively-priced winter holidays in the Channel Islands.

**Britain's Channel Islands** We've checked them out. Although the atmosphere is French, you use ordinary British currency in the Channel Islands - money which will go further as there is no VAT, and you don't need a passport. All this is just an hour or two away by British Airways flight from your local airport.

**Resorts** We've checked them out. The capital of Jersey, *St. Helier*, lies on the southern coast and offers good shops and plenty of entertainment

with nightclubs, dancing and cabaret.

The fishing port and capital of Guernsey is *St. Peter Port*, a town of narrow twisting streets, harbour cafes, cottages and a colourful market. A restful, relaxing holiday is guaranteed.

**Hotels** We've checked them out.

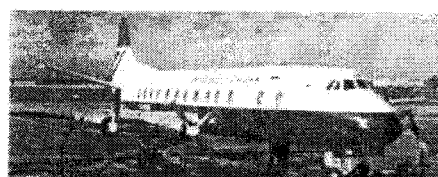
And we've graded them according to our own meticulous standards. If we say these are ideal winter holiday hotels - whether they be first-class or budget - then you can be sure they are.

We've arranged excellent 4 and 5 day winter holidays in our hotels on a *bed and breakfast* basis so you're free to explore the delights of both islands. Our special Christmas arrangements are ideal - just look at our prices!

**Car Hire or Excursion** You can use a self-drive car, with unlimited mileage, for the whole of your holiday - the car will be ready and waiting for you at the airport. Or, we will take you from the airport to your hotel and provide a half-day sightseeing excursion during your stay. The choice is yours and the cost is included in the holiday price.

**Representative** Our resident representative will be at the service of those clients staying in **Jersey**.

**GUARANTEE  
NO INCREASES!**  
**THE PRICES SHOWN IN  
THIS BROCHURE ARE THOSE  
YOU WILL ACTUALLY PAY.**



**Figure 7.11 Thomas Cook, 1972**

The advertisements analysed in this section demonstrate how puns and ambiguous devices in various contexts can be interpreted. Puns and ambiguities create humorous effects and also condense several meanings into one, both functions making the advertisement more memorable by challenging reader's abilities to discover intended meanings. The following

section aims to discuss the issues arising from the analysis of the advertisements with the use of alliteration.

## 7.5 Content analysis of Alliteration

This part of the chapter aims to present the analysis of alliteration in the tourism advertising data sample. Alliteration is a figure of speech affecting the words on the phonological level, while pun and metaphor are the devices communicated on the semantic level. The functions of alliteration are based on the symbolic or aesthetic qualifier rather than the semantic one as it is the case with metaphor and pun. Hence, alliteration is explored from a different point of view than the other two figures of speech and Relevance Theory (Wilson and Sperber, 1981) is not applicable in this instance. This study does not intend to test the Relevance Theory function and prove or confirm that it is applied to all the figures of speech. As has already been pointed out above Relevance Theory can only be embedded if the wording is ambiguous (See Chapter 4, Section 4.3.4). This is not the case where alliteration is concerned. Alliteration does not aim to change the meanings of the expressions but strengthens the existing meaning. Furthermore, alliteration stands out clearly from the line of puns and metaphors and works as an additional device to support the advertising communication process.

Alliteration helps to make the message memorable. It successfully fulfils the aims of the advertising to attract the attention to the qualities of the advertised product. The advertisement “*Jet to scenes of splendour... East Africa*” has more chance to be remembered by the reader than for instance the phrase “Travel to the places of East Africa”. According to Boers and Lindstromberg (2005), phrases are relatively easy to remember on account of salient phonological pattering (alliteration). Although phonological aspects of language have not been studied heavily in relation to advertising specifically, there is potential for some important work (Harris *et al.* 1986).

Alliteration can be seen as a way of replacing the use of metaphors and puns, or as a tool to “*play safe*” when communicating with the consumers. One might wonder how one device can substitute another if their functions vary as described. However, alliteration can be viewed as a safe way to communicate. The escape from ambiguity is suggested as a way to communicate with competent consumers. Alliteration is an alternative device to the other

figurative devices and also a device which contributes to the qualities of the existing figures of speech.

Alliteration adds rhythm to advertising copy and makes the words of the text pleasing to the eye and ear (Boers and Lindstromberg, 2005). The figure of speech usually makes people associate themselves with the advertisement quickly, thus attracting their immediate attention. Chuandao (2005) says that in the advertisement it is used to strengthen the effects of the advertising words and the appeal of the communicated meaning. Reading the advertisement “*Casbahs and Chianti. Stunning scenery, spectacular shopping, awesome art, amazing beaches... you name it, we’ve got it*” people will promptly call to mind the beautiful scenery of sunshine and a sandy beach. So they will be attracted easily by the advertisement. The phrase “*stunning scenery, spectacular shopping, awesome art, amazing beaches...*” describes a vast expanse of sea, great shopping and a beautiful sandy beach, and what is more, the repetition of the initial letter “s” is associated the sensation and sound of sea breeze stroking their faces, the singing of sea tide and lovers are murmuring; because the consistent use of the sibilant sound encourages a smooth and continuous reading of the text (Chuandao, 2005).

Alliteration can help the advertising slogans achieve the strong beating rhythm needed to make it a sentence which the reader wants to repeat. In that manner, the sentences are given a form more appropriate to the slogan. They can be easily remembered by the audience. Alliteration can also achieve an emphatic effect of the meaning by emphasizing and linking particularly meaningful words in a sentence or a piece of text.

Alliteration is valuable in advertising, but it should be used cautiously. Alliteration in abundance becomes tiresome for the readers and loses its effect. It is a figure of speech which can be used effectively only when the reader does not notice it. The communication process flows easier if alliteration is perceived more as the echo of a sound rather than the repetition of a letter. It points out the understanding and an actual definition of alliteration as a repetition of the sounds, not just letters.

## **7.6 Summary**

The chapter has provided the analyses of the figures of speech in advertising. The breakdowns of the figures of speech in relation to different types of products/ services were provided and the links have been drawn. The analysis of the individual advertisements has demonstrated how the meanings can be derived considering the context of advertising. It has been pointed out that metaphors are more often used to portray destinations than any other products/objects. Meanwhile, puns have not been extensively used within the researched data, but some degree of ambiguity was still present in certain cases of advertising. Alliteration has been found to be in consistent, though moderate, across the 1970s and in 2000-2008. The next chapter will explore more closely the issues raised from the analysis of the advertisements and implications of the use of the figurative in tourism advertising.

## **Chapter 8    *Discussion***

### **8.1    Introduction**

This chapter presents the discussion generated from the findings presented in the previous chapter and the literature review. The chapter begins by identifying the differences in the use of the figures of speech between the 1970s and 2000-2008 in relation to advertising and consumer needs. It then continues with establishing the links between metaphorical patterns and destination images. The implications of how figures of speech are used in advertising practice will be discussed. This chapter also takes into account the significant increase in regulations affecting advertisers and global market growth which have occurred since the 1970s and which affect the type of language that tourism advertisers might use.

Results presented in the previous chapter (Section 7.2) show that more than half of the advertisements did not employ any figures of speech. Puns have appeared to be used rarely and were found only in several instances in the 1970s as in more contemporary advertisements. Metaphors were the most frequently occurring figures of speech among the researched figures of speech in tourism advertising. Alliteration was also found in several instances in both researched periods of time. These results do not indicate any substantial differences in the use of the figures of speech in the two periods. Thus, it is suggested that the use of figures of speech is still seen as being important in the 2000s as it was in the 1970s. The following discussion aims to explore the reason for non extensive use of the figures of speech. In view of the findings of previous researchers, this is surprising. As demonstrated in the literature review, there is some consensus that figures of speech perform a useful function in advertising (Leigh, 1994; Corbett, 1990; McQuarrie and Mick, 1996; 1999 in Section 4.5 of the thesis). The examples of the advertisements from the researched sample will be incorporated where it is necessary to support the generation of the discussion.

## 8.2 Figures of Speech in Tourism Advertising

Advertising language reflects beliefs and values of society (Williamson, 1978). It is appropriate to see how this is reflected in advertising copy over a time period when tourists' needs have clearly changed and evolved. Indeed, when creating advertising texts, advertisers must consider the changing needs of consumers (Ustinova and Bhatia, 2005). Figures of speech can be effective and successful in achieving advertising objectives at different stages of time (McQuarrie and Phillips, 2005), and one would naturally expect changing and evolving language practice to reflect this, as has been the aim of this thesis. However, it does not appear that any particular linguistic device fulfils this role on its own when it comes to targeting consumers, particularly tourists within modern society whose demand is higher and whose needs have changed (Morgan and Pritchard, 2000).

Previous researchers have asserted that advertising texts influence tourists' opinions of the tourism product by providing more information (Kim *et al.* 2005; McQuarrie and Mick, 1999). Figures of speech contribute to this representation of tourism at different stages of evolving advertising practice but the interpretation of how this might happen is complex as each figure of speech has its own way of communicating and the interpretation by the reader of the figure of speech is individualistic. It is in the nature of figures of speech that they do not simply communicate a factual content: they play on words, both in terms of content and in terms of the way the language is used playfully and creatively. Alliteration, for instance, assists memorability but it is also a way of creating patterns that is amusing in its own right and which is central to the way English speakers use language. When putting words together in advertising, advertisers must consider the many ways of interpretation and at the same time consider how the words used can be of tourism images in a way that is not misleading and confusing. Behind all the ambiguity, the real meanings and ideas should be incorporated. Tourists, increasingly practised in reading and interpreting advertising copy and also increasingly trained in holding the promise of advertising up against the reality of the holiday they experience, are critical readers.

The textual interpretation carried out in this thesis has uncovered an extensive use of ambiguous meanings in puns and metaphors. It was found that in some cases its use was overcomplicated, which lead to misleading information or misinterpretation of the transmitted meaning. The literature review (section 5.4) pointed out that metaphors are convenient devices for expressing the meaning of something intangible, as is appropriate when promising a service product such as a holiday (Kendall and Kendall, 1993; Ortony,

1993). However, metaphors appeared to be too complicated, expressing abstract meanings without proving substantial information about the product. Hence, the intended meaning might be lost behind the power of metaphors. For instance, in the advertisement (from section 7.3.3.2), “*Discover holiday heaven to the east of Eden. Crylla Valley Cottages. A holiday experience... beyond self-catering*”, “*holiday heaven*” refers to a quality of the offered holiday. Nothing explicitly has been mentioned to substantiate this promise. “*Heaven*” can be interpreted very broadly, and everyone would extract his/her own meaning from this notion. It is, you might say, convenient to use tropes for advertisers to reduce their responsibility for the interpretation of meanings. In this case, the “*heavenly*” experience is whatever the reader makes of it, but readers face a challenge of processing the ambiguity in these devices and may not always find an answer to their questions about the advertised tourism product (McQuarrie and Mick, 1996). Hence, complicated ambiguous figures of speech will not do justice to the communication process between advertisers and consumers.

### 8.3 Functions of Metaphors

The discussion of metaphors starts with the illustration of certain functions which this figure of speech fulfils in tourism-related advertisements. It is accompanied by examples from the researched sample. Messages in tourism advertising can be presented in different styles (Hudson, 2008). The metaphor is a device to present image and fantasy styles which can assist the semantic construction of images around the product (Hudson, 2008). Metaphors carry a more important role in tourism advertisements than just of attracting attention (Dann, 1996; Dann, 2003). They drive the reader’s attention to the text, making them think and re-conceptualise the numerous ideas expressed by their use.

An analysis of the advertisements distinguishes certain functions of metaphors. Creating awareness is one of these functions (Dann, 1992). Promoting long-haul destinations which are unfamiliar to tourists, advertisers try to reduce the factor of strangeness and include some familiar features, which provide detail for the visual images in tourists’ minds (Blasko and Connine, 1993). For example, in the advertisement for Dominica “*Dominica. Forget lounging on the beach, this island is pure Lara Croft territory! Fight your way through tangled jungles, leap crystal rivers and cool off under plunging waterfalls...*” the advertiser compares an unfamiliar destination with a well-known game and film *Lara Croft Tomb Raider*. Drawing parallels between common qualities of two objects (Dominica and Lara



Croft territory), the tourist is able to form a visual image of the destination which offers adventurous tourism activities. Given that the metaphor is used to decrease unfamiliar features of the advertised product, it should rationally follow that its usage tends to increase in direct proportion with the strangeness of the destination being advertised.

Economy of space is an important quality of the use of metaphors in advertising. Metaphors are usually condensed expressions. They are catchy and attractive from the point of view of consumers/readers. Advertising space is expensive and it is useful to deliver the advertising statement which fits all the meanings of the product into a single image. The metaphor can compress several and sometimes many different meanings within one phrase. Readers are able to extract several different meanings expressed by the metaphor. They can process their own interpretation and this interpretation would depend on the knowledge and inferential skills of the reader. For example, in the advertisement for Ireland "*Ireland – where driving is still a pleasure*", the advertiser alludes to driving. Driving in busy places is usually identified as an unpleasant and stressful activity. The caption in this text causes extra processing effort for its interpretation. The audience might derive the following: "*Ireland has good roads and this is the reason the driving is a pleasure*". However it is stated in the message "*still a pleasure*". In the time when most other places are busy and everyone is in a rush, Ireland still knows how to take its time and relax, and even the roads are not busy, which that makes driving a pleasure. Readers will have to reject the first accessible interpretations and search in their memory for interpretations more relevant to the implied context. Certainly, it will be more successful in attracting the audience's attention than a fuller and more descriptive phrase like, "*Travel to Ireland, a quiet and slow pace*", which they may entirely ignore without the challenge of the metaphor. The purpose of this sentence is not to convey a novel idea. As the ultimate message is so obvious "*Travel to Ireland, It is quiet and slow*", it can be assumed that it is more appealing for the audience if there is a puzzle to solve. It should be taken into account that the message may achieve some of its appeal because it reads initially as if it were about driving, rather than time passing calmly in Ireland. To sum up, the above advertisement may lead to several interpretations (driving is a pleasure because there are no traffic jams; driving is a pleasure because roads are good; driving is a pleasure because Irish drivers are good drivers; and so on). These interpretations may depend on knowledge and background of the reader.

Meanings expressed through the metaphor may change the attitudes of readers towards the product (Elgin, 1993) (Section 5.4.1). The following example illustrates this function of the metaphor. In the statement "*Bulgaria is a jewel of the Balkans*", readers map together attributes common to the tourist destination, Bulgaria, and a jewel (a precious stone).

Readers are invited to draw links and make associations between Bulgaria and jewels. Some of the qualities of Bulgaria could be missed out if the advertisement simply addresses Bulgaria as a tourist destination with a variety of facilities – accommodation, attractions, catering *etc.* Common qualities such as beauty, shape, pureness and value might be derived from the interpretation of this metaphor. It makes readers think “outside the box” and outlines more comprehensive characteristics of the advertised product. Such a re-conceptualisation can also be viewed as an educational feature of the metaphor, however it might also lead to misconceptions in the minds of prospective tourists. As the metaphor allows the readers to look at the advertised product from a different point of view, which they would not expect to see in a different context (Forceville, 1996).

Using the metaphor is a useful and appropriate technique for describing the positive attributes of the product on offer (Leech, 1966). This figure of speech is supposed to ease the task of the advertiser as ideas are easier to understand when expressed in a figurative way (Gibbs, 1994). Metaphors let the reader derive benefits of the product (Young, 2000). Advertisers use the metaphor to boost good qualities of the product without actually describing its actual features but offering the reader the task of interpreting it (Young, 2000). For example, in the advertisement for one of the Alpine holiday destinations, the advertiser emphasises the benefits of the place with a metaphor “*Cortina is the Queen of the Dolomites*”. Creating the parallels between the holiday destination and the notion of royal qualities suggests that Cortina is probably the best of the Alps. Advertisers do not explicitly state the best qualities of Cortina but the metaphor highlights its importance and beauty. Thus the metaphor can play a role of indicating product qualities.

Metaphors have a central aesthetic function. They offer a pleasant and amusing experience to the readers, making them think about the intended meanings on each occasion. Metaphors invite readers to think and create their own interpretations of the advertised object. It is in the reader’s own hands to create the image of the product that is expressed through the use of metaphor. For example, the advertisement which states that “*Beautiful Greece offers you guide to historical places*” might not be as interesting and tempting as, for example, “*An Odyssey to the Greek Islands with names as old as time*”. However, not everyone might recover the intended meanings of the metaphorical use in the last statement. Readers are expected to have a certain level of historical and cultural knowledge and education for them to be able to recover the implications of what Odyssey means. The advertiser addresses the advertisement to certain customers for whom this metaphor is easy to interpret. The amusing and pleasant experience which the reader receives when interpreting the intended meanings

of metaphor is linked to another function of metaphor, that of being an attention driver (Scott, 1994).

### 8.3.1 Metaphors in Destination Images

Different types of metaphors are used to attract readers (Scott, 1994). Metaphors have been used more extensively in advertising related to the destination than in any other types of tourism-related products or services. 63% of metaphors from 2000-2008 had a relation to the advertising of destinations, whereas in the 1970s 67% of metaphors were used in destination-related text. This can be explained by the functions which metaphors fulfil in the language and the aims of advertising in relation to destinations.

Destination image is important in the consumer decision making process (Pike, 2004). Potential tourists make the choice of the destination first before they decide on a choice of other tourist services and activities (Lickorish and Jenkins, 1997). Sussmann and Unel (2000) argue that the tourism product is a set of experiences identified with a destination and marketed through images of that place. This link between tourist and destination is what makes image an essential part in marketing (Gallarza *et al.* 2002). The literature review (section 3.4.4) has discussed numerous studies in the area of destination image formation and tourism product differentiation has been emphasised (Urry, 1990; Morgan and Pritchard, 1998).

Metaphors are valuable in destination image building (Dann, 1992). Image metaphors are prevalent in tourism advertising. By image metaphors Tietze (1998) means metaphors which explicitly link different objects, by comparing their qualities. They express abstract meanings which are otherwise inexpressible. For first-time visitors, the metaphorical picture of the destination can help to decrease the aspect of unfamiliarity. For example, in the advertisement for the destination Tunisia, “*Tunisia. Souks and spices, baltering in bazaars... the very name ‘Tunisia’ conjures up images of exotic scenes and rolling sand dunes, of billowing silks and blistering blue skies*” the advertiser compares the holiday destination with the images of exotic scenes, and emphasises that the characteristics are recognised and the reasons for that are obvious. Image style is used in advertising message of tourism products, and can be expressed successfully by metaphors in creating the destination image (Hudson, 2008).

The more abstract idea is an idea which is expressed by the metaphor, the more subjective the ideas and opinions of the consumer would be about the image of the advertised product, whether it is an image of the destination or any other attributes. Image is always subjective (Morrison *et al.* 2002; Gallarza *et al.* 2002). Image always corresponds to an idea about perceptions, and not everyone has the same perceptions of the image.

### **8.3.2 Metaphors: Anchoring**

The functions of metaphors which have been discussed demonstrate how helpful it is to advertisers especially in building the destination images. Nevertheless, the issues of misinterpretation might arise when metaphorical patterns do not explicitly express the intended visual images of tourism. Ang and Lim (2006) argue that products expressed by metaphors are less honest than non-metaphorical representations. Ang and Lim (2006) say that metaphors also reduce the sincerity of the symbolic products to which they include tourism product (section 5.4.3). Ring (1993) finds that the choice of a suitable metaphor in the context of advertising is a challenging task for the advertiser as he/she has to ensure that this metaphor communicates the qualities of the product in a correct manner. From the analysis in the previous chapter (section 7.3.2), it is suggested that concept-based metaphors require more processing effort for the reader to derive the intended meaning.

Phillips and McQuarrie (2002) argue that communication of the metaphors is made more successful through anchoring (the follow-up explanation of metaphor) in the advertisements. The degree of this anchoring would depend on the type of metaphors used. In the case of abstract (concept-based) metaphors, more anchoring is expected in order to allow the reader to make the right assumptions of the meanings.

Phillips and McQuarrie (2002) argue that advertisers can use metaphors to avoid responsibility of picturing the real images of tourism and making the readers extract their own meanings. Metaphors might not always be successful as they can be misinterpreted, misunderstood or have no actual informative visual account unless enough information is provided, particularly in relation to abstract notions which are hard to visualise.

The fact that tourism is an intangible product and that tourists are becoming more sophisticated can cause some misinterpretations in metaphorical use of advertising language.

The abstract (concept-based) images derived from metaphors do not fully contribute to the understanding of intangible tourism products if not enough follow-up explanation is provided. Object-based metaphors can be more beneficial when addressing sophisticated tourists. They are easier to interpret as they express certain objects which do not require extra processing effort from readers. Concept-based metaphors can only be adequately interpreted and used for visualising tourism products if the advertiser produces sufficient contextual effects and explains the intended meaning of the communicated metaphor. Current trends in tourist behaviour – their expectations that destinations live up to what the advertisement promised –dictate that the representation of the visual in tourism advertisements is required to correspond to the needs and wants of potential tourists.

Advertisers use metaphors formed by concept-based ideas which need more additional processing effort for the interpretation, because these provide a wide range of ideas within a small space. Object-based metaphors are easier to interpret as they have greater ability of being visualised, as they carry a small amount of the processing effort. However, no matter how much processing effort is required to understand any metaphor, its interpretation depends on the initial assumptions the reader holds about the advertised product. In its turn these assumptions depend on more personal processing abilities of the reader. These abilities are dictated by the knowledge the readers possess about the object and their general abilities to recover the information. Therefore, the main interpretation of the metaphor is determined by the reader's background, attitudes and general knowledge. This interpretation also depends on the degrees of abstraction which metaphors convey. Consequently the concept-based metaphors carry a high degree of abstraction while the object-based metaphors are interpreted more directly.

Consumers have become more critical, sophisticated and demanding towards the industry (Morgan and Pritchard, 2000). People's expectations grow and as they become wealthier they require more choices of holiday experiences (Leiper, 2004; Lee and Johnson, 2005). Tourists become more competent and therefore require more information about the intangible product of tourism (Kandampully, 1997). Print advertising still stands out among of other types of the medium. However, it is becoming more difficult to attract potential tourists just with the use of words, because the tourism product is intangible and heterogeneous. Competition from various types of information technology might threaten print advertising in future (Arens *et al.* 2008). Therefore, today words used in print advertising should include different creative devices to attract the attention of modern tourists with their higher expectations. Arens *et al.* (2008) also point out that advertising has been criticised for lack of honesty as more ambiguous meanings are involved. Frechtling

(1987) says that advertisers should be careful not to give too many promises as they will have to respond to complaints if they do. Although the amount of complaints has reduced, tourism is still among the industries with the most complaints.

Selling a holiday is, you might say, about selling a dream, and print advertising is required to present this dream through images of the real holiday experience (Uzzell, 1984). The competition from other communication channels such as the information technology is growing (Lee and Johnson, 2005). Print advertising needs to use its resources to its fullest potential to be able to compete with the devices which have an advantage of representing the visual sides of the tourism product and back this up with factual information. Metaphors can build the image but can also downplay the real and honest image representation. To avoid the misinterpretation the advertisers add an extra explanation in the form of anchoring in the text. Thus, metaphors with anchoring interact with the tourists and also provide the necessary information about the advertised product.

The involvement and communication process of the metaphor in tourism advertising depends on the scale of abstraction which it carries. A lesser degree of abstraction will contribute to the understanding of the advertised product more than the metaphors with abstract notions. Furthermore, the object-based metaphors are more efficient in the structure of tourism advertising and are able to draw more links to specific qualities of the advertised objects. No differences have been observed in the approaches used to metaphorical patterns within the researched periods of time. Although tourism has developed substantively through the years and advertising have also undergone changes, there is no indication of this change in the use of metaphors.

What can be established through this research is the fact that although metaphors remain useful in tourism advertising, for their aesthetic and semantic strengths, their use has to be controlled and reined in, in order to avoid unnecessary ambiguity. There is thus a paradox in the use of metaphors in tourism advertising: their strengths are also a potential weakness. Their inherent playfulness carried with it a danger of misinformation and misinterpretation. The aesthetics of advertising language is constrained by the fact that advertising has to provide communication which is precise as possible.

## 8.4 Puns

Themes can be easily extracted from metaphorical patterns as they compare single objects, expressing certain ideas, for example, comparing a destination with a paradise or heaven (Dann, 2002). However, puns are hard to categorise due to their playful and ambiguous nature. Redfern (1982) argues that puns recycle language by letting the readers extract the expressed meanings. The real meanings are not always uncovered behind the wittiness of puns, which means that at times no informative meaning is involved. For example, in the advertisement “*Seafari. Get away from the usual holiday stampede – Go “AUREOL” to West Africa. Be different this year! Elder Dempster Lines*”, a play of words is seen in the use of the constructed word “*seafari*” which resonates with “*safari*” holidays to Africa. The processing work of puns is similar to the interpretation of metaphors, as both devices express a certain level of ambiguity. However, puns involve a higher level of ambiguity due to their playful nature, thus the interpretation process may require more processing effort. This extra processing effort makes the message stay longer in the memory of the reader, thus attracting more attention to the advertised product. Hence, it could be argued that the pun is effective in creating interest and attracting attention to the product, while the metaphor is more successful in building awareness of a new product.

### 8.4.1 Interpretation of Puns and Ambiguity

An analysis of advertisements indicates the presence of ambiguous meanings at different levels used in the 1970s and in 2000-2008. Humour underpinned by some puns is not suitable for advertisements for all product types. A play on words would be inappropriate for some products or services. For instance, a bank might want to avoid using ambiguity – issued of bank regulation would play a part here - while other products adapt to it quite well and more naturally (Solomon *et al.* 2002).

Van Mulken *et al.* (2005) argue that advertisements with puns are more appreciated and noticed by the readers than advertisements without it. However, there is an issue of comprehension similar to that found with metaphors in advertising. Behind all the play and humour, the real picture and image of the product can disappear. Advertising is meant to convey information about the tourism product but a play on words could not always clearly support the informational content effectively, especially in relation to tourism products,

which are of a symbolic type (Solomon, 1983; Ang and Lim, 2006). Therefore, it is feared that advertising language using puns might be misleading and might be misinterpreted by the readers. Puns attract attention but might still miss out on the informative side with all the necessary details on the advertised product. Raising the expectations of tourists requires more than just a figurative use of words. Much convolution reduces comprehension of the advertisement (Phillips and McQuarrie, 2002; 2004). This could explain the very low usage rate of puns in the advertisements researched in this work. Clearly, the use of figures of speech leads to inherent ambiguity and it is appropriate to address what issues arise from the use of ambiguity in tourism advertising.

The analysis of puns and ambiguous messages illustrates that some phrases are more difficult to comprehend than others. The comprehension depends on a degree of ambiguity articulated in the text and the amount of explanation provided to help the reader comprehend it successfully. According to Relevance Theory, extra knowledge about the product and inferential abilities on the part of the reader are required to process the right meanings. This might be seen to be the case where advertisers target very specific markets and expect their tourists to be familiar with the advertised object.

In some cases, the advertisements intentionally retain an element of incompleteness, inviting readers to derive their own meaning, which might differ from the initially intended meaning by the advertiser, or which may indicate that the advertiser is deliberately avoiding indicating a precise meaning. For example, in the advertisement “*Better value in more ways than one. Thomas Cook Holidays*” (1975, see number 112 in the appendix) some uncertainty is encountered. The advertiser does not list all the ways in which the value of Thomas Cook Holiday is specifically “better”. The readers are encouraged to make their own decisions. The message looks unfinished, and the advertiser does not explain “*better than what*”. In accordance with the Relevance Theory the reader would reach the interpretation that Thomas Cook Holidays offers better deals than other tour operators. Nevertheless the reader is left wondering what “*values*” have to be derived from this message. Anchoring would help the reader interpret the intended meanings consistently with the advertiser’s intentions. It is also possible that the advertiser purposely left the message open to allow readers to insert their own ideas. However, in this case the advertised product could not be understood in a complete sense because the advertiser “withholds” information. This is a good example of advertising used intentionally to be non-specific: a claim has been made but nothing has been promised. It could be argued that this is an example of misleading advertising. But it could equally well be assumed that the reader would need to seek more information in order to understand the full meaning of the offer of “better value”. However, as in previous



examples, the ambiguity which is inherent in the figure of speech is potentially at odds with the demand that tourists are given reliable information about the product on offer.

Another case of ambiguity is observed in the advertisement (Cooks Holiday Programmes, 1975; see number 129 in the appendix):

*“India. You will never be the same again. The Government of India Tourism Office”.*

The message is ambiguous as it is not clear what exactly India offers to the tourists that can change them. The tourist reading this advertisement needs to be familiar with the destination described to obtain the correct meaning. Again, it is left unclear what India offers its tourists. The advertisement does not inform but intrigues the potential tourist. It can attract the attention of the reader but the real meaning can only be derived if the tourist is familiar with the culture and activities of tourism in India. A “life-changing” experience is hinted but no actual promise is made.

Modern consumers are more competent, and without a reasonable amount of information they can be left unsatisfied by misunderstanding the advertised product, as no actual information is provided to them. According to Ang and Lim (2006), symbolic products become even more ambiguous when figurative devices are involved. The characteristics of tourism products underpin its high-risk nature and the dependence on the external factors. Its advertising requires being more cautious when communicating to prospective tourists.

### **8.4.2 Puns and Metaphors**

A metaphor builds an image of the advertised product by drawing links between the qualities of two different objects. It is an excellent device for visualising the intangible aspects of the tourism image. The pun in its turn entertains the reader with a mental puzzle, challenging his/her inferential abilities. Puns often carry an informative meaning, but at times no essential meaning is involved and they communicate entirely at aesthetic and humorous levels.

Both pun and metaphor are figures of speech which are meant to be interpreted on the connotative level within the context of advertising. They were used and still used to a

different extent in tourism advertisements. Tourism, as an intangible product, characteristically depends on advertising, and print advertising takes advantage of the qualities of puns and metaphors and their ability visualise the product's characteristics. However, misinterpretation might occur when the advertisement lacks anchoring for the figures of speech. Too much ambiguity is hard for the reader to comprehend.

Relevance Theory applied to the work of puns by researchers (Wilson and Sperber, 1988; Tanaka, 1994) adequately explains the process of interpretation of the figures of speech if anchoring takes place. Advertisers should not leave the responsibility for the derivation of the intended meanings to the readers and leave them wondering what the advertisements were intended to express. Degrees of ambiguity, when used inappropriately, can confuse the readers and hide the real meanings of the messages. But, as has also been pointed out, the ambiguity is also needed in the English language to assist the reader to gather the information on the product. A phrase in the advertisement can be eye-catching and attractive, performing the job it is intended for in the language as an entertaining style device, even if it is followed by the anchoring which helps ensure that the informative function of advertising is achieved. The two aspects aesthetics and information-provision – can co-exist.

Print advertising faces a challenge when making tourism products visible to imagination. Competition from different types of information technology makes the task of advertisers more challenging. Figures of speech can be perceived as tools to make the language more attractive to tourists. However, overuse or incorrect use of these devices may prevent them from achieving the objectives of advertisers (Jefkins, 2000). Metaphor and pun are the tropes which communicate the meanings of the product's image through ambiguity. This is a major challenge in the 21<sup>st</sup> Century. The expectations of tourists about the quality of the product and the reliability of information about it are growing. As has already been pointed out, figures of speech can only perform their function in advertising as long as their inherent qualities of ambiguity and linguistic fun is counterbalanced with a foundation of fact, and is supported by anchoring. This ensures that the actual ambiguity is limited, or the ambiguity is used in such a way that the potential tourist cannot mistake the claims made in the advertisement for an actual promise. The advertiser may hint at a paradisiacal experience, but this is not the same as the promise of actually entering Paradise.

However, not all the figures of speech have the same role and contribute to the understanding of the product in their own different way. An investigation of alliteration makes it clear.

## 8.5 Alliteration

In the case of alliteration advertising language does not provide essential information about the advertised product. It also tries to generate a kind of emotional response from the readers. Advertisers use the qualities of alliteration to sustain the attention of the consumers for a longer time. Alliteration as a type of scheme is easy to understand as it does not carry any connotative meanings but rather strengthens the existing meaning of a phrase or sentence. The repeated neighbouring words make it easier for the reader to recall an entire message (Boers and Lindstromberg, 2005). For instance, the advertising text “*Sun, sea and sand*” is easier to remember than “*Sun, palms and beach*”. Hence, alliteration is a “safe” device to apply in the advertising of an intangible and complex product such as tourism.

Thus, the devices under the category of the scheme (McQuarrie and Mick, 1996), having similar characteristics to alliteration, such as for example, rhyme, are devices which can replace the tropes with their ambiguous qualities. This does not imply that alliteration is more valuable than tropes. However its use is more uncomplicated in advertising language and does not puzzle the readers at the intellectual level. Other types of scheme have been used in advertising copy. For instance, assonance (the repetition of vowels in the neighbouring words) and rhyme appear in advertising. The interpretation of assonance is similar to that involved in alliteration. It influences readers’ minds at the aesthetic level, helping them to recall the message. For example, in the advertising expressions “*Whether you’re a lean, mean, fitness machine or shameless spa queen, we’ve everything you need to keep you looking and feeling fabulous*” assonance of “ea” and “ee” operating together with alliteration of “f”, act as a very influential mnemonic device. Alliteration still plays an independent role in the text when it is used in the combination with the tropes (Metaphors and puns). It makes the work of tropes more affective in the appeal to the eyes and minds of the potential consumers, thus strengthening the part of linguistic playfulness in the advertisement.

## 8.6 Degrees of Ambiguity

During the process of analysing the selected advertisements, some issues have been raised which need to be articulated in this section. It is related to different degrees of ambiguity which figurative devices communicate. The interpretation of the advertisements reveals that

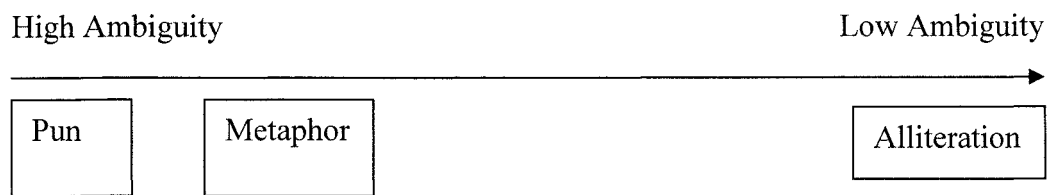
ambiguity levels vary according to the amount of processing effort required. The functions of puns and metaphors have been analysed in the advertisements. Furthermore, ambiguity was revealed in cases where pun and metaphor were not found in the sample. However, these examples contribute to the understanding of how figurative language works in advertising and they are viewed as examples that reinforce the argument of this research (Hoch and Young-Won Ha, 1986). Thus, on the completion of the analysis of tourism advertisements, different levels of ambiguity have been distinguished. This part completes the continuum of ambiguity where metaphors and puns play such a central part.

Defining and interpreting puns reveal some processing difficulties (Tanaka, 1994). Advertisements where puns have been identified, have been used to illustrate their use in advertising. Furthermore, during the interpretation process of the advertisements, examples were identified which conveyed certain degrees of ambiguity. These types of ambiguity are not a part of the pun or the metaphor, as no strong uncertainty is recovered. However, the examples help build a continuum or scale of ambiguity and help draw links to its contribution to advertising language.

Ambiguity is an element in metaphors and puns. It is possible to identify a different degree of ambiguity in these devices. One of the ways to measure a degree of ambiguity is the amount of processing effort required to appreciate it. This implies that more ambiguity in the word would require more time to carry out the interpretation of the intended meaning. Ambiguous meaning is recovered only with the knowledge of the context of its use.

A continuum of ambiguity (Figure 8.1) is comprised of several levels, starting from a strong degree of ambiguity and extending to where the least amount of ambiguity is found. The highest degree of ambiguity in this study is represented by puns and metaphors. The pun is an extreme form of active semantic ambiguity. In the case of the pun, ambiguity is underpinned by the double meanings which the pun conveys. Active ambiguity evokes alternative meanings in the readers' minds (Gregory, 2000). The context helps to recover the ambiguity and reveals the intended meanings expressed in the advertisement so that the readers can understand them. Metaphorical patterns are based on ambiguity but can be considered to be more predictable in semantic terms than puns as they emphasise definite meanings within the text.

**Figure 8.1 Continuum of Ambiguity**



The metaphor is strongly ambiguous and this places it on the same side of the continuum as the pun. The ambiguity in both devices is uncovered within the context. Its high level of ambiguity is explained by the nature of ambiguity which is semantic. Semantic ambiguity is more obvious as it influences the factual meanings. This point is tackled by the pragmatists within Relevance Theory, arguing that the relevant meaning would be recovered by the reader with an extra processing effort required within the identified context. Ambiguity in metaphors and puns is interpreted through excessive processing effort and the inferential abilities of the reader. Less processing effort is required for the understanding of less ambiguous meanings.

Puns and metaphors are ambiguous by nature, communicating at least two meanings. Strong ambiguous meanings communicate stronger notions and consequently there is more influence on the reader from the communicator's perspective. A low degree of ambiguity captures consumers' attention without being perceived as hard to comprehend. As a result communicators are not in a great danger of leaving the reader without the ability to recover an intended meaning of the advertisement. Advertising needs to communicate in a predictable way.

Alliteration is placed on the opposite side of the continuum with the lower degree of ambiguity as it is not ambiguous at the semantic level. Furthermore, its ambiguity is on the aesthetic visual level and this also brings this device to the other side of the continuum. This type of ambiguity would be more preferable in the structure of tourism advertising as no misconception of the meanings is involved: communication is not hindered. However, advertising language requires a range of devices in order to give variety. Both ends of the spectrum are needed.

This leads to an important aspect of the context of tourism advertising. When evidence about the quality of the advertised product is ambiguous, there is a greater danger of confusion in

the readers' minds. If the advertisement seems to mislead, it will be in more danger of consumers to complain. Although the level of complaints about holidays dropped in 2004, this industry still holds fourth place among the industries most likely to attract complaints (Travel Trade Gazette, 2006). The tourism sector is vulnerable to external factors and its characteristics underpin its risky nature. The more ambiguous a word is, the more dangerous its use in advertising, and the greater the need for anchoring to help the reader derive the communicated meanings correctly. These points reinforce the argument that anchoring is important in the communication process of puns and metaphors in tourism advertising. The low number of puns used in describing tourism products can be explained by the difficulty in processing the ambiguity involved.

## **8.7 Relevance Theory: Metaphors and Puns**

Relevance Theory aims to underpin the communication process of metaphors. The analysis in this work identifies that the meanings communicated through the metaphors are derived and understood in different ways. In the advertisements where the metaphor is expressed through abstract notions, the processing effort required for the interpretation of the metaphor is greater than in the cases of communication through object-based metaphors. Generally, abstract ideas are more difficult to interpret and understand as they carry different meanings which can only be obtained within the context. However, metaphors which directly communicate the meanings, as, for example, in "*Turkey - gateway to Asia*", require less processing effort.

According to Relevance Theory, the communication of metaphors is consistent with the principles of relevance as the time spent on processing the metaphor is substituted by the reward the reader gets for deriving the right meaning. However, the meaning of the metaphor is always relevant to the context it is used in. Readers expect a certain type of language use within the context of advertising. Placing an abstract notion in the form of metaphor, advertisers try to make the meanings as relevant to the context and the reader as possible. The accompanying element (anchoring), which helps the interpretation of the metaphor, is used in the advertisements.

To sum up, the following conclusions can be drawn. The process of interpreting the metaphor depends on the degree of metaphorical involvement in the advertisement. This means that the processing effort required for the interpretation of metaphors is influenced by

the level of difference between the target and source subjects of the metaphors. Anchoring helps interpretation processes of the intended meanings of the metaphor. The inferential and processing abilities of the reader are important elements in the process of the metaphor derivation. Metaphor is consistent with the principles of the Relevance Theory due to its contextual effects and relevance to the context.

Relevance Theory can successfully explain the communication process of the metaphors in advertising, but a point to be considered is the change which has taken place in tourism and attitudes of tourists. According to Relevance Theory, readers are rewarded by the extra processing effort spent to interpret metaphors (Tanaka, 1994). However, the growing competence and awareness of modern tourists as consumers raise the expectations from advertising, as they require to see more on the informative side where the product is concerned. Abstract metaphors are entertaining but do not let tourists draw the adequate image of the tourism product.

Similar conclusions are drawn in relation to interpretation of puns. According to Relevance Theory (Wilson and Sperber, 1988; Tanaka, 1994), readers are rewarded for the extra processing effort by the pleasurable experience they receive for solving the pun. The main function of the pun, according to this theory, is that of sustaining the memory for a longer time. However, Relevance Theory is only applicable if there are enough contextual effects in the advertisement and if the reader has enough inferential abilities to extract the right meaning. The pun plays with the meaning and intrigues the readers, but it can be debated whether the intended meaning is always interpreted successfully or whether readers just derive the meaning they feel confident about the most. This could be one of the reasons of puns not being employed characteristically in tourism advertisements.

Relevance Theory is not always applicable to the understanding of the communication process of puns. There are puns with one and more than one communicated meanings. The understanding of the pun in tourism advertising depends on the extra explanation which follows the pun. It brings to attention the point of anchoring, similar to what is the case with metaphors. Anchoring helps to derive the right meaning and direct the reader to extract the intended qualities of the advertised product. Furthermore, when anchoring follows the pun in the text, the principles of Relevance Theory can be applied, which states that the intended meaning was communicated as it was reinforced by the additional explanation of the figurative device. High levels of ambiguity signify complexity, requiring extra knowledge and time for the processing. This underlines the fact of low use of puns in tourism

advertising, where visual aspects of the product represent an important part of the advertising text.

## **8.8 Current Issues**

Table 7.1 (Section 7.2) demonstrates that more than half of the researched advertisements did not include the use of any figures of speech. The literature (Section 4.5) points out the importance of the figures of speech in building creative appeals in advertising and attracting consumers. The individual advertising examples in the previous chapter have provided a demonstration of how metaphors, puns and alliteration are used in advertising. Various functions of figures of speech include double-talk, economy of space and humour. However, the high numbers of advertisements with no devices cannot be ignored. The reasons behind the resistance towards figures of speech in tourism advertising can be various. One of these reasons is linked to ambiguity level and processing effort required to understand the figures of speech (Section 8.3.2). If the 1970s was represented by mass appeals in advertising, today more diverse target groups are defined (Lee and Johnson, 2005). Lee and Johnson (2005) suggest that in the near future consumers will not be targets but compatriots. Advertisers will respond to the needs of the consumers, and advertising can be seen as integrated work between advertisers and consumers.

### **8.8.1 The Global Marketplace**

The issues of globalisation have been discussed in an earlier chapter of this thesis (Section 2.3.4). Tourism is consumerism in a globalising modern life (Franklin, 2003). Shaw and Williams (2002) argue that entire world represents tourism destinations. Thurlow and Jaworski (2003) say that globalisation is not just an economic factor, but also a lifestyle. Globalisation “*frames the social lives of people*” (Jaworski and Pritchard, 2005: 125). People engage in global activities or feel inspired to do so.

Global sameness reduces cultural difference. It is important for tourism advertisers to position themselves in the global market. Lee and Johnson (2005) argue that advertisers have



to communicate in respect with the global marketplace. They have a global approach in the disseminating the information to the consumers (Thurlow and Jaworski, 2003). The interpretation of the figures of speech depends on the context. In this case it is the context of advertising that determines the correct comprehension of the figurative language. However, advertising context cannot be seen in isolation from cultural setting. The message suitable for one cultural context could be inappropriate for another. Figures of speech are culturally determined and cannot be understood by everyone correctly if not enough of contextual effects are provided. Thus, advertisers in their attempts to communicate in respect with the global markets require using more anchoring to reduce the miscomprehension of the figurative devices.

### **8.8.2 Legislation in Advertising**

The matter of legislation is also valuable in the context of this study. There are various organisations that ensure consumer protection and advertising representatives that control advertising abuses (Jefkins *et al.* 2000). Many regulations have been implemented after the 1970s, for example, the Consumer Protection Act (1987), the Control of Misleading Advertisements Regulations (1988) and the Copyright, Designs and Patents Act (1988) (Jefkins, 2000; Arens *et al.* 2008).

The Advertising Standards Authority report (January, 1990) claims that there is a tendency to use eccentric language when promoting products/services (in Jefkins. 2000). This causes confusion among the consumers and is not a way forward (Jefkins, 2000) especially when the dealing with tourism high-risk products. This is an appropriate point in relation to the use of figures of speech on the ambiguity spectrum: there is a real risk of infringing laws and regulations, potentially leading to complaints and lawsuits, and advertisers need to be aware of this.

## **8.9 Contribution**

The contribution of this research is diverse. The literature review has identified a gap in the present advertising theory and analysis of its language. This study demonstrates how the

analyses of metaphors, puns and alliteration can be conducted. It was also identified that the majority of the previous research is concerned with images themselves but do not take into account how these images have emerged in the first place and how they can be interpreted to see that they communicate the meanings they denote. This work has addressed this question. The linguistic approach has been extensively discussed in the literature but its application to the analysis of advertising was rare. This has been addressed in this research. Using a linguistic approach to the analysis of figures of speech can reveal how the meanings are interpreted. A linguistic approach to the analysis of tourism advertising offers fresh insights into how tourism products/services are represented. This is a way to explore advertising from a new angle. This research consists of several disciplines. Bringing language, tourism and advertising together allowed the researcher to define and explain issues within each of them. Thus, the multidisciplinary nature of this work has contributed to the knowledge in all three research areas.

There are some limitations to the linguistic approach (in this study, specifically using Relevance Theory). The process of this research has revealed that Relevance Theory cannot be applied to some figures of speech (such as alliteration). Moreover, although it emphasises the importance of the context in which language is used, it mainly focuses on abstract notions and generalisations. This is the reason some issues, such as changes in the language of advertising, cannot be addressed completely by the linguistic approach.

### **8.9.1 Contribution: Metaphors**

In relation to the use of metaphors in tourism advertising, the contribution lies in the application of Relevance Theory to the subject of advertising. Figure 8.2 provides a summary to the contribution to knowledge where the analysis of metaphors in tourism advertising is concerned. This study concludes that metaphors are successfully used in advertising in the 1970s and continue to be used in 2000-2008. The sense-making process of metaphors is consistent with the Relevance Theory when sufficient contextual effects are provided to require less processing effort from the reader. This is fulfilled by the context of advertising where readers expect a particular use of language. However, in the case of concept-based metaphors, more anchoring is required due to its high level of ambiguity. This is particularly a concern in contemporary print advertising which has more competition from the emerging Information Technology devices and which is looking to provide more informative messages to increasingly diverse and competent target markets.

**Figure 8.2 Contribution: Metaphors**

- **Metaphors: Concept-based and Object-based.**
- **Interpretation of metaphors is consistent with the principles of Relevance Theory when anchoring is provided.**
- **Functions of Metaphors: Awareness creation, image building.**
- **Metaphors are successfully employed to build destination images in advertising.**

### **8.9.2 Contribution: Puns and Ambiguity**

Recommendations on how to achieve successful communication through the use of the pun and ambiguity are presented in this section. Extra anchoring is required if the pun is employed, in order to help the reader recover the ambiguity. Targeting a particular market, the advertisers still cannot adequately estimate the personal and intellectual abilities of the customers. Thus, some anchoring contributes to the interpretation process of puns. One could argue that puns would lose their identity as distinctive linguistic devices if the correct answer is overtly stated. However, it would also depend on whether the pun carries some essential information or whether it is there just to catch attention. In the examples obtained for this research, information is an important part of puns, particularly when dealing with intangible products, where the advertising image often is the first to strike prospective consumers. Play on words in its own right cannot achieve the informative objective of advertising. The processing effort of puns is high but consistent with the Relevance Theory if anchoring is provided. Puns with its functions of attracting attention are suitable for reinforcing the knowledge to already familiar products.

The fact that puns were found only in a very few instances from the selected advertisements (see Table 7.1 and Table 7.2) indicates that although the functions of puns are recognised there is a high risk of miscomprehension. This study does not claim that ambiguity should not be used in advertisements, rather, when used, the reader has to be assured that he/she has

sufficient abilities and contextual effects to interpret the intended meanings, informing about the quality of the advertised tourism product.

### **Figure 8.3 Contribution: Puns and Ambiguity**

- **Ambiguity is used in advertising: it attracts the attention and determines the meanings when anchoring is provided.**
- **As the overuse of puns might lead to misunderstanding or misrepresentation its use in advertising is limited. It is suggested, that although tourism associates with an enjoyable experience, puns are not among the most suitable devices for attracting growing numbers of tourism consumers due to puns' ambiguous nature.**
- **More actual informative details on the quality of the presented product is required by consumers, and this part of the advertisers' responsibility is shadowed by the use of puns.**

### **8.9.3 Contribution: Alliteration**

Alliteration is a device used in advertising language for aesthetic and mnemonic effects. The study suggests that its place in advertising will be more appreciated in the future. Consumers require more information to help make up images of the real nature of the advertised products. Semantic ambiguity is not always perceived as a positive and beneficial phenomenon in advertising and its degree regulates and measures the understanding of the intended meanings. Alliteration carries no semantic meaning, thus can be perceived directly by the readers. Furthermore, it is still attractive to readers as it holds attention by playing a mnemonic role. Within the continuum of ambiguity, the position of alliteration is on the opposite side from the highly ambiguous puns and metaphors. Ambiguity is present in alliteration but at different degree, which is resolved at the visual level. Play of language is still there but alliteration cannot be accused of misconception and misinterpretation. As a

type of scheme, alliteration fulfils the function of memorising the message in a more sufficient way.

#### **Figure 8.4 Contribution: Alliteration**

- **Alliteration communicates on aesthetic level in tourism advertising. Thus, no processing effort is required for its interpretation.**
- **Ambiguity level in alliteration is very low, which makes it an attractive device for advertising tourism related products/services.**
- **Alliteration is used consistently across the researched advertisements.**

### **8.10 Summary**

The chapter has provided a discussion around the functions of figures of speech in tourism advertising ranging from attention capture to aesthetic functions. The continuum of ambiguity was presented to understand the ambiguity degree within each figure of speech. Relevance Theory has been embedded at this stage to explain the process through which the reader has to go through to interpret the intended meanings of the ambiguous meanings. Anchoring is required to avoid misinterpretation. This could reduce the complaints from the prospective tourists of advertising dishonesty and correspond with the range of regulations that protect consumer rights. The final chapter draws the conclusions of this research and suggests further research ideas.

## **Chapter 9 Conclusion**

### **9.1. Introduction**

This chapter provides the reader with the concluding remarks on the thesis. The chapter is based on the information from the different disciplines that the thesis was built on and their impacts have been explored to a various extent. A key point of this research is to produce theoretical links between the disciplines employed and to explore significance of these relations. The chapters from 2 to 5 have identified the gaps in the literature in relation to linguistic approach to tourism and advertising. Although this work is based on tourism images, its contribution is not within tourism per se, but within the linguistic analysis of advertising in tourism. Thus, this study contributes to the theoretical knowledge within the areas of tourism advertising and linguistics.

A pragmatic approach to advertising has been adapted by some researchers but they did not center on specific figurative devices and concentrated their studies mainly on the language in advertising. They draw their conclusions from the implications within the language use rather than advertising structure. The pragmatic approach, being an analytical tool in this research, combines and balances different disciplines to contribute to knowledge of these fields.

This study has provided an analysis of three figures of speech within a pragmatic approach. Metaphors, puns and alliteration have been researched because they (a) are typical in the English language and therefore naturally found in English texts; they (b) reflect a particular way in which the British have enjoyed using their language for centuries: they are used everywhere because they are part of both formal and informal language use; (c) they can provide particular kinds of information in the advertisement. More specifically they assist the reader in the process of the image building of the intangible experience-based product.

In order to be able to demonstrate this, different methods and methodologies have been applied and the rigorous use of a qualitative content analysis has allowed the researcher to establish a solid body of evidence which then was interpreted, using pragmatic approach. This has allowed the author to innovate, by applying linguistic theory to advertising practice and by combining two research methods.

Figures of speech are inherently “*playful*”, they are ambiguous and do not simply convey factual information. In a sense they do the opposite: they attract attention to themselves as entertaining verbal “*puzzles*”. On the one hand, we expect that in British adverts, because they are often deliberately amusing. Copywriters seem to like that and so do their audiences. But in a more litigious age, where tourists have become more conscious of their rights as consumers, the advertisers recognise the downturns of the use of figures of speech in tourism advertising, besides evident qualities of the figures of speech (Sections 5.4.4; 5.5.3; 5.6.2). The advertiser must remain alert to the need to explain the careful and deliberate design of the tourism product to the reader, through the advert. The potential of figures of speech for being amusing must always be weighed against the need to use language to give precise and correct information.

## **9.2 Revision of the Research Objectives**

This part reviews the research objectives set in section 1.4.1 (page 6) to outline whether these objectives have been achieved in this research.

The literature review on the aspects of advertising, relationships between tourism and advertising was provided in chapter 3. The aspects within tourism as a social phenomenon were discussed in chapter 2. This overview of the literature helped to set the context to this research and conclude that the studies on language of tourism advertising are rare.

Linguistic approaches were introduced and discussed in relation to advertising in chapter 4. Main linguistic approaches have been identified and pragmatic approach was explained in more depth in order to apply it to this study.

Chapter 5 has reviewed the literature on the selected figures of speech, metaphors, puns and alliteration. Literature showed that some figures of speech, for example, metaphor, were researched more extensively. Overall, there was lack of research in the use of figures of speech in advertising. Pragmatics was also applied here to illustrate how it can explain the use of figures of speech in advertising language.

The author has provided an analysis of figures of speech in the researched sample of tourism advertisements and analysed certain examples in more details in chapters 7 and 8.

Content analysis has been employed to conduct this research. It was identified as the most suitable research method for the purposes of this study. The process of undertaking content analysis was discussed in chapter 6.

Chapter 8 has explored the implications of the use of the figures of speech in tourism advertising in two researched periods of time. Figures of speech were used in both periods of time. However, there were some concerns over the use of the extensive ambiguous meanings in contemporary tourism advertising.

Numerous functions of figures of speech, ranging from aesthetic to informative, have been defined and analysed with illustration of examples in chapters 7 and 8.

This is a multidisciplinary research, where the author has drawn the links between language, tourism and advertising areas. Chapters 8 and 9 conclude whether language should reflect the changes which take place in tourism and advertising.

### **9.3 Figures of Speech in Tourism Advertising**

The advertiser responsible for commercial consumer advertisements makes a number of conscious decisions to improve the selling potential of a product. The techniques employed are not just used to emphasise the characteristics of the given product but most importantly to distinguish its benefits to the customer. For example, in the destination image, the most efficient use of time when advertising through the spoken media, or the most efficient use of space and language when advertising in the written media maximise the persuasive and informational power of the advert (Gully, 1996). Techniques employed in advertising are often important to the successful life of an advertised product. Through these techniques, consumers are first introduced to the product, and the first impression is always crucial: it stays with the consumer. Furthermore, a figure of speech is not just a device for ease of memorising the text. It is a device which in some cases can contribute to the comprehension of the invisible advertising product. For example, metaphors have been used in advertising to image building of the destinations. The metaphor succeeds in this function as it draws the links between familiar object and presumably less familiar destinations.



Chapters 5 and 7 have discussed the role of figures of speech in language and particularly in language of advertising. However, the analysis of the advertisements has indicated that more than half of the advertisements did not employ any of the selected figures of speech. Moreover there were no specific changes identified in the way figures of speech were used in different periods of time although Phillips and McQuarrie (2002) found that more layering was prevalent over the time. Thus, there were several conclusions drawn from this analysis, which will be presented next.

Metaphors, puns and alliteration are used in advertising for different reasons due to their functions, some to more extent than others. Figures of speech are imaginary expressions that add variety and contrast to language (Montoya, 1994). Metaphors and puns are defined as tropes sharing some common functions within the advertising language (McQuarrie and Mick, 1996). Mainly, they are able to assist the advertiser in expressing the abstract ideas of intangible aspects of the tourism product more explicitly. They also act as economic devices helping the advertiser use the limited space in the advertisement more efficiently. However, using abstract notions might require extra processing effort from the reader and thus more difficulties in creating an appropriate image. In the example of complex puns, humour might be misunderstood and this could develop distrust from the readers to the tourism service. Due to the ambiguous nature of both tropes, metaphors and puns, more research is required to understand their work in tourism advertising. The issues raised by degrees of ambiguity carried by the figures of speech needs consideration. Alliteration in its turn does not require any processing effort and serves as an aesthetic function in advertising.

The metaphor represents the product image through the comparison of “non-comparable” objects, thus the intended meaning is derived through the recognised context of advertising. The results confirm the state of the metaphor in tourism advertising as an utterance which is used not only to signify a state of affairs in the visual world, but also to represent another utterance it resembles in the context. Metaphors let potential tourists see the similarities between the promoted product or service and the object portrayed (Section 5.4.4).

The functions of puns range from double meaning to humour. Puns are ambiguous which makes its interpretation not a clear cut. Although literature review identifies the pun as a useful device for the advertising, advertisers do not employ this device extensively. The reasons behind low numbers of puns involved in tourism advertising are based on ambiguous meanings of puns which cause misinterpretation of the presented images. Puns are more challenging to resolve than other figures of speech. It was noted by some researchers that humour in advertising would not be appreciated by all consumers.

Alliteration is identified as a scheme and functions as a mnemonic device rather than a part of image formation and it does not aim to influence the perception of the product. Rather, it strengthens and increases the expressiveness of existing images of advertised products. This function of alliteration is explained by the absence of ambiguity which is present in case of tropes. It stands on a different level from metaphors and puns and might not appear to be as influential and important in advertising at first sight. However, alliteration should not be underestimated as its value is significant in advertising and its effects on consumers are evident (Section 5.6.2).

## **9.4 Advertising and Current Issues**

Factors such as, changing tourists' wants and needs, market globalisation, development of new information technology and media devices, and many others determine the structure of the language use in advertising. Print advertising in needs to compete with other types of media can be attracted to the qualities of the figurative language. Figures of speech should be used as a tool to help the reader understand the intangible nature of tourism rather than complicate the representation of the unknown.

Advertising is facing greater challenges today than was the case in the 1970s. As the expectations of the tourists are rising, this process needs to be reflected in advertising too. Advertising language needs to follow the changes occurring in the consumers' tastes and preferences and fulfill their demands. Consequently, advertisers cannot simply leave the responsibility of the interpretation of the metaphor to the reader. The reader might be dissatisfied by the whole experience of the holiday and will be left feeling misled by the advertising message of "a dream experience" if a dream experience is not what they actually receive as part of their travel. However, figures of speech when used correctly help consumers conceptualise abstract features of tourism experiences instead of confusing their minds.

Figures of speech are beneficial and important sources in conceptualisation of tourism attributes in print advertising. They transmit several kinds of information simultaneously in the advert, some of it is factual and precise ("real") and some of it is of a different order: it has to do with trying to get across an emotional aspect of the tourism experience, the pleasure, joy, dream-fulfillment side. There is also a third kind of information, which is the

information about language being fun in itself: the advert, when it uses figures of speech, is also appealing to the reader's and the copywriter's shared sense of pleasure in using the language. Not all of this is reflected in the changes that have taken place over thirty years: it is assumed that the pleasure in playing with the language has remained the same, even if there are fewer of some of the figures of speech in the two bodies of evidence; but it is accepted that consumer preferences and tourism behaviour have indeed changed and that this influences advertising language, perhaps in the sense that consumers are now more demanding. They are more likely to know their rights and complain about deficiencies in the product supplied and advertisers now must pay more attention to directing the tourists' expectations in the right direction: the emotional side of the product is still essential, tourists are still looking for pleasurable experiences, they are still looking for dream fulfillment, but they have both feet on the ground and will not let you get away with just presenting a "dream vision": they want a concrete, well-designed programme to underlie the emotional experience and dream, they want well-managed events – and that is where the contrast between emotive and factual information come in.

However, the reader should be given direction towards the correct interpretation. Alliteration is a "*safe*" device to use in advertising and helps to achieve the main objectives of advertising texts. If the attention is not driven towards the advertising text in the first place, there is a very small possibility that the advertisement will assist in selling the advertised product. Figures of speech hold the consumer's attention but this attention is retrieved differently according to the qualities of each figure of speech.

It is important to point out that language should not be seen in isolation from tourism trends, external environmental factors, and whatever changes take place within industry and tourists development, it has to be reflected in texts. Communicating to different cultures, advertisers are required to take into attention the needs of various audiences, to avoid the incidents of unresolved ambiguity.

The cause of ambiguity was discussed earlier in this thesis (Section 8.6). It was pointed out that metaphors need to be expressed clearly for the correct comprehension. It is through the language devices we view the ambiguous unfamiliar sites, however complex use of figures of speech complicates the representation of existing images. The metaphor is ambiguous by nature. The metaphor is fun, playful and enjoyable, and adds in that respect to the discourse of the advert; but somehow it should not distract from the factual information in the advert. Consumers should be directed towards the recovery of the intended meaning of the text where the metaphor appears. High levels of ambiguity embedded in metaphors and puns can

only be interpreted with the assistance of anchoring. If metaphor and pun require extra anchoring in order to be understood correctly and interpreted easily by the potential consumers, the process of the recovery is different in the case of alliteration. Complex figures of speech, where ambiguity is high, reduce the comprehension of the advertisement (McQuarrie and Mick, 2004).

## 9.5 Relevance Theory

Relevance Theory (Sperber and Wilson, 1981) has been set as an analytical framework that would allow the researcher to study and account for the interpretation process of figures of speech in tourism advertising. This approach is considered as appropriate to explore the communication process between the advertiser and the customer in the context of advertising. According to Relevance Theory, metaphors and puns are not seen as “*arts of deviation*”. Pragmatists say that metaphor and pun go through the same process of interpretation as any other types of language. However, an extra processing effort is needed when interpreting figures of speech. But – and this is a crucial aspect of how they function in the text, the readers are rewarded for an extra processing effort through the pleasurable experience they receive through the playful effort that goes into understanding the meaning of the figures of speech.

Relevance Theory explains why certain assumptions are recovered by the reader from the advertisement text, so that some inferences are drawn in tourism, while others are not. This explanation relies on the contextual effects and inferential abilities, which creates the relevance of the meanings to the reader. Therefore, irrelevant or complex meanings could be left unrecognised and understood incorrectly by the readers, whereas relevant and non-complex ones would. The issue for the advertiser is to understand this process and use it to maximise the effectiveness of the language of advertising.

This point also accounts for the amount of processing effort required for the derivation of the intended meaning. The fact that, for example, a metaphor requires more processing effort does not mean that it makes the meaning more complex: rather, it engages by making the reader put more effort into recovering the relevant meaning. According to Relevance Theory, potential consumers automatically recover the most relevant meaning in the context of advertising. This context accounts for the peculiarities of the advertising style – it derives

from the need to create the kind of text that will lead the reader to uncover the right meaning - and the current trends in tourism, which the text has to reflect in order to facilitate the recovery of the right meaning. Furthermore, tropes are consistent with the principles of Relevance Theory as their meanings are easily derived by the consumers. Strong ambiguity requires more processing effort in order to be understood and together with anchoring, this engagement device would assist the consumer in the interpretation process.

The important implication is that figures of speech cannot be used to hide the real, factual information of the product. Attractive and amusing meanings communicated through metaphors or puns do not in themselves produce a clear image of the tourism product. The images of tourism portrayed are not always successful in addressing the contemporary consumer. Advertising does not achieve its stated objectives when using the metaphorical patterns without also providing an actual explanation and significant anchoring in the accompanying advertising text.

## 9.6 The Research Approach

The main contribution to knowledge in this study is made through the research method undertaken, in which a linguistic theory has been applied to the study of tourism. The linguistic approach can offer insights into the understanding of many different disciplines. The role played by language in tourism and advertising is extensive. Tourism is a cultural practice, its participants – tourists and those working in the tourist industry – apply language everywhere in order to make tourism work. As language is used in tourism, it reflects socio-cultural trends (on the one hand) and it helps “*control*” its customers (on the other).

This study contributes to qualitative research within the areas of tourism and advertising. Qualitative content analysis integrated with a linguistic approach is recommended for an in-depth investigation into the interpretation process of advertising language. Qualitative research underpins the trends in tourism advertising as it requires rigorous research into the subjects of tourism and advertising. The purpose of this work is not to count and compare the number of the figures of speech involved in tourism advertisements from different periods of time. Rather, the purpose is to analyse the relations between the researched figures of speech to explore their contribution to the understanding of tourism product through advertising. These relations circulate between the context of the metaphors and the needs of the potential customers.

Content analysis identifies the characteristics of the language within the context of tourism advertising. These characteristics are derived through the trends of tourism and changes taking place in needs and demands of tourists over the decades. As a research area, language can only be studied through a subjective interpretation. The informed and qualified opinion of the researcher is an inevitable part of this type of research. The researcher drives the whole process and is being a part of the research as the interpretations throughout the work are constructed accordingly to the beliefs and the abilities of the researcher. This does, of course, not mean that the opinions expressed here are primarily or essentially subjective. They rest on comprehensive study which can be validated by other academics and other researchers, so that they are seen to reflect general trends and broader truths about the practice of linguistic communication in the tourism industry.

## **9.7. Research Limitations**

One of the limitations of this thesis is that only verbal language is examined here and other considerations such as sound and visual effects are not discussed. The research is based solely on print advertising. An important limitation of this thesis, when viewed in the context of the rhetorical tradition, is that its focus is at the same time too narrow and too broad. On the one hand, there is much more to the rhetorical tradition than a discussion of figures of speech (McQuarrie and Mick, 1996). On the other hand, the goal of Relevance Theory in conjunction with the thesis restrictions in length and objectives has left the analysis of individual rhetorical figures quite concise. It has to be pointed out that in the case of metaphor alone, the literature is of enormous range. Nevertheless, this study draws links between the researched figures of speech and tourism advertising, and underpins common features between them, as demonstrated in case of metaphors, puns and alliteration.

For tractability and parsimony during the construction of the framework, the scope was restricted to headlines and slogans in print promotion (magazines, brochures and newspapers). This restriction should not be read as an assertion that rhetorical devices are absent or insignificant in other components of print advertising (e.g. the main body), other modalities (e.g. pictures), or other media (e.g. television).

The study explores the figures of speech in the tourism advertising, and suggests that further research should be conducted in order to get insights into other research fields, for the further

investigation of its nature through the language use. However, the nature of the tourism product is unique (considering its special characteristics) and therefore generalisations with other products (tangible products) might not be possible.

The present research does not propose an exhaustive explanation of the enigma of the application of the figurative language, and it is possible that other explanations exist for the differential use of the figures of speech (metaphor, pun and alliteration). Therefore, the explanation of the figures of speech in the scope of the pragmatic approach should be regarded as a potential explanation, but it is proposed as the most suitable for the purpose of this study.

## **9.8 Future Research Suggestions**

This thesis contributes to knowledge in theoretical and methodological concepts within tourism depiction via linguistic devices and hopes to generate some further discussions within the area, for instance, the emergence of cross-cultural issues and globalisation of tourism could be explored using the frameworks developed in this study. Hence, the work can be considered as a starting point for the research into a vast subject of language in tourism and advertising.

Selected advertisements from various publications are addressed within a pragmatic scope in this thesis. The implications are based on the assumptions and intuitions accumulated by Relevance Theory and the previous studies conducted in this area. The nature of this study is subjective and qualitative methods are used to conduct the research. Further work can be conducted to test the assumptions of the research against empirical data to find whether the assumptions can be generalised.

Future research is suggested in the exploration of other figures of speech such as, for example, oxymoron and many others used in advertising texts. A suggestion for further research is to concentrate on a certain figure of speech, whether a trope or a scheme. That sort of research is able to distinguish the main role of tropes and schemes in the interpretation process of advertising. A research developing some experimental treatments to compare the effect of alliteration on memory to other figures of speech such as pun could derive some interesting results too.

Further research suggestion is the possibility of expanding the theoretical and practical applications of one of the researched figures of speech. For instance, the metaphor can be investigated for further research into how it helps to frame the destinations. It is believed to provide insights into the tourist's perceptions of the country or the region, as metaphors compare two different objects and make abstract notions more intangible. In the case of alliteration, research can identify the most characteristically used sounds in advertising and depict the model of significance of these in portraying certain characteristics and qualities of the product.

Cross cultural comparative analysis between two different languages (e.g. English and Russian) is another recommendation for future research to assess the similarities and differences between representing tourism in advertising in those cultures. This type of research is able to identify and demonstrate the cultural differences via the perceptions and needs of the tourists from different countries.

The diversity of the disciplines of this thesis suggests many various options for the further research. Figures of speech are under-researched components in the advertising process. Thus a wide spectrum of outcomes can be drawn from this aspect of the study.

## **9.9 The Journey of the Researcher**

In this thesis, the researcher has attempted to combine three main subjects of her interest and passion: tourism, advertising and language. Each of the above subjects has been studied by the author to different extents during previous studies. Through the process of conducting this research it was realised that the scale and amount of research within these areas is enormous. The main challenge was to incorporate the literature on tourism research, which was vast and complex. Her passion for these subjects made her think that a multidisciplinary approach can be undertaken to this study.

One of the challenges was the comprehension of the British advertisements. As the researcher is originally from the Russian Federation with the native language being Russian, limited time of residence in the UK (6 years) could be insufficient to grasp the culture of this



society. Thus, due to language and culture differences, some interpretation can vary from one interpreter to another and would also depend on his/her backgrounds.

The method, adapted in this thesis, reflects the researcher's experience as an academic working in business studies but applying knowledge in linguistics to business studies. The researcher's professional opinion is a vital part of the study and reflects the developmental experience throughout whole thesis. This piece of work has been among the most challenging works the author has undertaken to the present date. The journey was enjoyable and challenging in terms of the personal development. It has been reflected on every stage of the writing process of this study. Some steps were more challenging than others, for instance the review of the literature, due to a multi-disciplinary nature of the study and approach undertaken to achieve the stated objectives. The author attempted to explore tourism through linguistics sustaining the first one as the background to the research and the latter as philosophical and analytical approach.

# Appendix 1

## Reliability Test

I. Please, identify following devices (alliteration, metaphor and pun) in the advertising examples below.

Classify as:

1 – Metaphor

2 – Pun

3 – Alliteration

4 - More than two devices used at the same advertisement

5 - No devices used in the advertisement

## II. Description of the devices

**Metaphor** – comparison of two things by saying one object *is* another object. It does not use the words like or as. Metaphor - a figure of speech in which an expression is used to refer to something that it does not literally denote in order to suggest a similarity.

Examples:

My teacher is a stone (the interpretation of the metaphor means in this case: My teacher is hard like a stone, which could mean ‘strict’).

The girl is a flower (comparison of the girl with the flower would derive the meaning as she is beautiful as a flower)

**Alliteration** is the repetition of consonant sounds, usually at the beginning of words.

Example: Beautiful Beaches

**Pun** - a humorous play on words; "I do it for the pun of it"; "his constant punning irritated her".

### III. Advertisements from the 1970s and in 2005

	Advertisements from 2005
1	Fly free faster than ever
2	Come fly with me. BAA airports
3	Fun in France. Enjoy the essence of Paris in Saint-Germain-des-Pres
4	Open your eyes to Ethiopian. Ethiopian airlines
5	First Class. Fly Cathay Pacific. The heart of Asia.
6	Talk with us about your luggage and briefcase needs. Glaser Designs. Travel Goods Makers
7	Enjoy our newest innovations in convenience and comfort. American Airlines
8	Try Iberia's new Intercontinental Business Class and enjoy a world-class experience on a world-class airline
9	Relax in style and made-to-measure comfort whiling away the time watching films, news on your individual video screen. Iberia
10	Make plans to fly with us. American Airlines
11	With Eurostar, the Continent is only a blink of an eye away
12	Warm up in the Caribbean
13	The happiest place on Earth - Disneyland
14	Get out there - Royal Caribbean cruise lines
15	"We love having you here" - Hampton Inn
16	Where wonders never cease - Alton Towers
17	It's so bracing - Skegness

18	Don't just book it. Thomas Cook it." - Thomas Cook
19	"Serving All our Community. Brampton's Arts Group." - Visual Arts Brampton, 2003, Alphie and Bette
20	Tamed and untamed nature  What do you want? Sumptuous 'sub-tropical' gardens or a walk on nature's wilder side? Mighty cliffs? Brooding moorland? Silent woods? Prehistoric remains or grand country estates? You don't need to choose; you can do it all
21	Discover the unique natural environment lying beyond the limits of Cornwall's great gardens. Untamed nature
22	Move it! What are you waiting for? Wet or dry, fast and furious or mellow and measured, the thrilling range of sports on offer in Cornwall will blow your mind – so get up and get moving
23	There's nothing like the sea for blasting your senses and clearing your mind; into it or sailing across it... Whatever water sport you end up choosing to try, <a href="http://www.cornwalltouristboard.co.uk">www.cornwalltouristboard.co.uk</a> is a god starting point
24	Good times. A trip to Cornwall with the family or a good bunch of friends in the perfect way to have some serious fun and totally recharge, whatever the time of year
25	Making merry. Festive parties or chilled out weekends, the fun to be had here is by no means limited to your summer holidays. Muster a group of your nearest and dearest, book a cottage, light the fire, get the food and wine in, and let the good times roll...
26	Feast your senses. Come and see what's going down in the dynamic melting pot that is Cornwall's vibrant creative scene. From cutting-edge, internationally acclaimed artists to theatrical performances on the beach and everything else in between, Cornwall's cultural life is racing. Come and feel the creative buzz
27	A bit of everything – Arts Centres in Cornwall
28	Performing arts and festivals galore mean that your culture consumption can be active, bright, loud and colorful, if you so desire!
29	Tamar Valley. Listen to the birdcalls, lapping water and sounds of the woods. Winding its way from a wide-open estuary through dense woods, rolling pastoral landscapes, steep gorged valleys, and brooding moorland, the valley flanking the River Tamar is the ultimate tranquil retreat
30	Tamar Valley Festival. Celebrate the 'tastes, trades and traditions' of the Tamar Valley, at this showcase of music, dance, drama, craft and food producers in the area. Folk musicians, drumming workshops, forestry displays, and even scarecrow making add to the festival's unique appeal

31	Love holidays...? ... You'll always get the best holidays with the best guides. West Cornwall
32	The Cornish Riviera. An inspiration for breaks and holidays
33	South Coast. A world away from the pumping Atlantic surf of the north coast, come and discover the chilled panorama of the south. Where the rivers meet the sea, explore the beautiful estuaries, countless unspoilt fishing villages, and magnificent exotic gardens, backed by gentle green hills and frequent glimpses of the silver shining sea
34	Roseland Peninsula and Fal estuary. Water, water everywhere... Welcome to one of Britain's most stunning estuarine areas. Where else do you get two drowned river valleys entering the sea so close to one another, framed by rolling green hills...
35	Boat trips and pleasure cruises. The choice of boat trips up the Fal and Helford rivers, as well the beautiful Fal estuary, is astounding. A large number of independent operators run ferries or trips between Falmouth, St. Mawes, Truro and Helford
36	Lizard Peninsula. The Lizard's got it all. You don't get designated an Area of Outstanding Natural Beauty for nothing. Discover the countless shining beaches and tiny coves tucked under mighty jagged cliffs, with caves, stacks and blowholes galore
37	Discover the isles of Scilly. From Bristol, Southampton, Exeter, Newquay and land's end with Skybus. From Penzance with Scillonian.
38	Far West and beyond. It may be out on a limb, but the intoxicating mix of arts, history and dazzling natural environment in this far corner of Cornwall means there's no way you'll pass it by. Walk in the footsteps of prehistoric man on the exposed and atmospheric moors
39	Get married in Cornwall... If you're planning a wedding, Cornwall has all you need and much more besides. For your free guide to the perfect Cornish wedding, with details of stunning locations, simply call: 01872323717. The official guide to civil weddings in Cornwall. A simply magical setting
40	Mining Country. It's crazy when you think about it... people today are drawn to Cornwall for its fresh, pure air and natural beauty – but 150 years ago Cornwall was a heaving industrial centre, throbbing with the racket of mining engines and pumps
41	Bodmin Moor. Stop. Don't just gaze out of the car window as you speed down the A30 heading for the coast. The stunning and dramatic landscape flanking Cornwall's main road expands miles and is brilliant to explore. Stride across open health land and climb the craggy tors
42	Newquay. "Britain's favourite family holiday"
43	Off to Cornwall but not sure where? Make your choice easier with the help and reality of stunning film. Check out where to stay and what to see with this unique interactive DVD 'Guide' to Cornwall. Helping you make the right choice. All at the touch of a

	button!
44	The best summer holiday ever! For the holiday of a lifetime, come to the Carlyon Bay Hotel
45	Four Star Falmouth. Indulge yourself at the Royal Duchy, Falmouth's finest and only four star hotel, with great food, fantastic facilities for all the family, unbeatable views and easy access to Eden and Cornwall's best attractions
46	"So peaceful & relaxing... and such friendly staff"
47	The Greenbank Hotel. The most breathtaking waterside panorama in the country. And a great hotel to view it from
48	Discover the new Cornish style. Holidays to remember at St. Michael's Hotel – Falmouth. Come and relax in our rejuvenated surroundings!
49	Green Lawns. Hotel & Garras Restaurant. Sophisticated charm, elegance & style in the distinguished "ivy" hotel
50	'The Home' Country House Hotel. A real country house hotel just outside Falmouth.
51	Carbis Bay Hotel. "Award winning hotel on its own beach"
52	"The Sands Hotel" of Rosamund Pilcher novels and films. We invite you to experience a friendly, relaxed atmosphere in a unique, idyllic setting
53	Cornwall Beckons... Enjoy the beauty and grandeur of this land of legend and dreams. Fine selection of cottages and houses throughout Cornwall. Accurately described in our free colour brochure
54	400 carefully selected cottages across the west – chosen with you in mind. Powells Cottage Holidays
55	Discover holiday heaven to the east of Eden. Crylla Valley Cottages. A holiday experience ... beyond self-catering
56	... A selected hamlet of contemporary holiday cottages. The Valley Carnon Downs, Cornwall
57	Local colors. Lots of character and lots to see and do. Pendra Loweth. Village of gardens
58	Self catering in a perfect setting... the ideal choice for your Self Catering Holiday and perfect venue for your Wedding, Conference or Banquet... Tregenna Castle. Cornwall

59	For a truly magical holiday experience... Something for Everyone. Enjoy the splendour of a Victorian Manor House and 12 acres of picturesque grounds
60	Sun Valley Holiday Park. Relax in the valley...
61	Perfect holiday begin with perfect locations. Pentewan Sands Holiday Park
62	Discover River Valley. River Valley is a tranquil 18 acre partly wooded park near St. Michael's Mount
63	Ayr Holiday Park. The only holiday park in St. Ives itself
64	Monkey Tree Holiday Park. Award Winning Family Park
65	Relax... we've got the holiday for you! Enjoy... No tent? Smile... for a great fun holiday! Trevornick Holiday Park
66	Coast of Dreams Newquay... Where dreams are made
67	Fantastic family fun in Nequay
68	Juliot's Well Holiday Park ... You' re more than welcome!
69	Great shopping in our main attraction. Quartier, Petit Champlain
70	The AML Discovery Cruise. Rediscover Quebec City!
71	Welcome to just Sardinia. Why just Sardinia?
72	"From the mountains of the interior to the seaside, Sardinia blooms in summer"
73	Don't worry if you haven't been there. We have!
74	Why choose the Sardinia Holiday Specialist?
75	Simply Villas. Your time away is just too precious. Thomson Villas
76	Car hire. Say goodbye to train stations and timetables, coaches and cancellations by hiring a car. Nothing offers more flexibility of freedom ... or better value
77	Eurostar. Comfortable, convenient, cost-effective and quick, Eurostar is a wonderful way to travel from London's pulsating heart to the best of Europe

78	With the whole of Europe to explore, it's easy to overlook what's on your doorstep – the whole of Great Britain! Don't miss out on good old Blighty. Here are some great ways to get a bit more out of being in the UK
79	Hop-on hop-off as many times as you can squeeze into the pass duration
80	2005 Festivals. Centuries of tradition, huge crowds, an awful lot of alcohol... and even the odd bull or two – here's the best of what's on where and when. (picture of beers)
81	Bargain with Lady Luck in one of Monaco's casinos, indulge your famous alter ego on the Cote D'azur and get a view to a thrill from the top of Paris. Enjoy the romance of Rome and Venice, ancient Bavarian traditions and heavenly encounters in Switzerland and Amsterdam...
82	Always wanted to see Eastern Europe? Well, here's your chance to explore this fabulous, historically diverse corner of Europe and experience 3 fantastic days of sailing around the beautiful Greek Islands in the process. Sample Eastern European cuisine plus the flavours of the Mediterranean in one trip
83	Whether you're into beaches or bazaars, mosques or mountains, Turkey, the bridge connecting Europe and Asia, is a magnificent destination
84	If you want to focus on Moscow and St. Petersburg, with the romance of a sleeper berth between the two, then the Beetroot Express is your ticket to ride. 4 days in Moscow and 4 in St. Pete's is enough to give you a real flavour of Russian life
85	Short breaks. Desperate for a break from the routine and itching for a bit of off-piste powder but can't find the time for a whole week away? Here's a selection of short breaks to liven up your winter weekends. (picture of skiing man)
86	Summer sun. From hedonistic holiday hotspots to isolated Aegean idylls, here's our guide to the best beaches, classiest costas and pristine playas
87	Holidays to suit everyone
88	Superior quality and adult escapes...
89	Memorable moments...
90	Ride of your life! Experience the magic of reindeer, as you learn from the experts and ride a reindeer sleigh through frozen landscapes
91	Licence to thrill. As night falls, take an exciting journey through dark snowy forests as you explore the Arctic beauty by snowmobile



92	A day of fun family activities
93	Tenerife. Affectionately known as the 'island of eternal spring', Tenerife is home to striking volcanic landscapes and open green countryside
94	Dive in and get some fantastic holiday offers...
95	Costa del Sol. Known as the 'Sunshine Coast' because the sun shines almost all year around, the Costa del Sol's warm, balmy climate couldn't be more relaxing
96	Majorca. Making the most of Majorca becomes much more rewarding when crowded resorts revert to their quieter character and the magical flavour of a Mediterranean island re-emerges. A fine sunshine record and balmy days make Majorcan winters temptingly temperate... the ideal time to experience the island's multi-faced magnetism
97	Tunisia. Souks and spices, bartering in bazaars... the very name 'Tunisia' conjures up images of exotic scenes and rolling sand dunes, of billowing silks and blistering blue skies
98	With a choice of clubbin til it's daylight, lively bars, good restaurants and fantastic shopping, a summer break on the gorgeous island of Majorca will leave you with only happy memories. Magalluf and Palma Nova are at the centre of the action in Majorca, and sun-worshippers will be in heaven with the two lush beaches
99	Your endless summer. Sun, sand and nightlife... with a cool job to match! Mad for it? Up for a laugh? Seeking the ultimate challenge? ... of course you are!
100	Turkey. As green hills tumble into deep ravines and blue waters wash sun-kissed bays; this enchanting country blends beauty, history and charm
101	Bulgaria – where some of the best sandy beaches in Europe lie waiting in this jewel of the Balkans
102	Our exciting new long haul experience. Upgrade to Start Class Premier adult from £99 return.
103	Great deals on 2005 Mediterranean cruises. Imagine a holiday where you can just relax and be yourself – that's what Island Cruises is all about
104	Travelling to your destination. By offering you flexible travel options and including special extras, we'll ensure your journey is as smooth as possible. (Sovereign, family selection)
105	Corfu. Known as the Emerald Island, explore lush green landscapes and picturesque sandy coves. Uncover this idyllic destination placed in the heart of the blue Ionian Sea, blessed with rich, colourful scenery and the scent of orchids in the air. Bask in the warmth of the Mediterranean sun and swim amongst beautiful corals in the

	turquoise bays
106	Gregoris Rooms and Apartments. Lefkas (Greece). A great choice for a quiet holiday, this simple property has a rural setting and beautiful views of mountains and lemon groves
107	Kefalonia. The breathtaking setting of captain Corelli's Mandolin and the largest of the Ionian Islands, Kefalonia is home to rugged mountains, hidden caves and quaint fishing harbours. Part of the kingdom of Odysseus, her turbulent history and rich cultural legacy are seen in the many archaeological remains
108	Explore on two wheels. Explore!
109	First time boating? We'll make it all so easy (Hoseasons. Boating Holidays and short breaks in Britain 2005)
110	Try a short break and get hooked for life
111	Quality craft, unrivalled facilities
112	Whether you choose the fun of a cruiser navigating the Norfolk broads or the calm of Cambridgeshire rivers, the excitement of exploring the historic Thames or the peace and beauty of Scotland, there is always so much to see and do. On board you are free to decide where you will go and what you want to see
113	Iberostar Mirabello. (Crete) Set along its own sandy beach, this spacious complex sits in attractive gardens on a small headland
114	Hotel Christina Beach (Crete). Overlooking a crystal clear bay, this beachfront hotel combines comfortable accommodation with a friendly atmosphere. Lounge by the pool admiring beautiful coastal views or venture to the local, sandy beach
115	All together now, big smile. Thomson is proud to be part of the World of TUI – the world's largest travel group. (Picture of tiger with a sign of TUI in its body)
116	Trust Thomson to take you further. Experience the flexibility. Scheduled flights to whisk you off to paradise and back just when it suits you. Enjoy the freedom. A holiday created exclusively for you from a breathtaking choice of options. Imagine the possibilities. Promises made on an idyllic, palm fringed island, all taken care of by our dedicated wedding and honeymoon team. Follow your dreams. They'll lead you right here
117	Virgin Atlantic. Whatever class you fly with Virgin Atlantic, you'll always experience that little bit extra – a quality that sets Virgin Atlantic apart
118	Your style of holiday – Our range of accommodation. Thomson

119	Indulge your senses, experience the exotic. Thomson. Asia
120	Vietnam is fascinating country, its long tail of coastal provinces washed by the warm waters of South China Sea
121	Malaysia is a shining example of a modern, plural society – a happy crucible of races and religions. As such, it throws up a jaw-dropping variety of holiday opportunities
122	Pangkor and its little sister Pangkor Laut are two of Malaysia's top island destinations, the latter home to one of the world's most luxurious resorts
123	If the concept of the 'paradise island' has a home, it is the Indian Ocean. Indian Ocean
124	Sri Lanka isn't known as the 'Pearl of the Orient' for nothing
125	Flow with the rhythms of the Caribbean
126	See the World from a Different Point of View (Swan's Discovery Cruises)
127	What is Discovery Travel? It's a concept Swan Hellenic have been developing and refining for over fifty years. Quite simply, it combines the stimulation of discovery with the ease of comfortable travel
128	Stimulate your imagination, turning your visit into an enriching travel experience
129	Exceptional Value. A Swan Hellenic cruise is unlike any other. The experience of travelling in the utmost comfort to places that are then brought vividly to life, is further enhanced by the knowledge that a Swan Hellenic cruise is one of exceptional value
130	No matter how far from home or how exotic the seas in which she sails, Minerva II remains a haven of refined, reassuringly familiar comfort. Leather armchairs, wood panelling and tasteful colour schemes create an atmosphere of understated elegance. Stepping aboard is always an occasion – never intimidating, always welcoming
131	A Swan Hellenic Cruise is one of discovery and you'll find the time you spend on board Minerva II to be just as rewarding as your time ashore. However active you choose to be, the emphasis is on choice and quality
132	Ascending from their cliff top nests high above Torres del Paine, the Andean Condors rule the skies of Patagonia. Its domain is one of altitude, buoyed aloft by strong upward currents. The condor's sensitive wing-tip feathers or 'fingers', feel the air and enable the bird to adjust its flight accordingly
133	Nothing says more about the cultural wealth of a place more than the emotive and evocative melodies of its native music. So follow the beat from the vibrant jazz of New Orleans – through the celestial echoes of the ancient Mayan ruins – to the

	celebration of freedom that is the Trinidadian calypso tradition
134	Follow the spirit of Columbus
135	Experience the rich variety of European culture where East meets West. At these crossroads between continents, the wealth and power of successive empires gave birth to a legacy of sumptuous palaces, battlefields and an ancient wine-making tradition
136	Through Viking waters. Stretching from Denmark in the West to Russia in the East, the Baltic Sea has more to offer than Viking legacy
137	Land of ice and fire. On a true journey of contrasts, from the ancient towns of Norway and the Faroe Islands, to the glacial and volcanic beauty of the Icelandic mainland, Minerva II's progress will reveal an array of outstanding natural phenomena and historical delights
138	Playground of princes. Explore the cities, landscapes and monuments favoured by heroes, emperors and legionnaires. Discover ancient palaces and cities and experience the settings for revolts and the signing of world-changing treaties
139	Mediterranean Cities. Bejewelled with culture, the Mediterranean offers the richest heritage. Join a journey through the Greek, Ottoman and Roman Empires and wonder at the monuments left behind by knights, emperors and artists from antiquity right down to the present day
140	Whatever, whenever, wherever... Ocean Village is about doing what you like, when you like it, not having to fit in with everyone else. Think of it as independence day, every day
141	A new day, a new place. Who wants to lie in bed when almost every morning you wake up somewhere new? With so much to see and do, you'll want to make the most of every waking minute!
142	Get out there and do it. Ok, you've arrived at a brand new destination, so what on earth do you do? With so many amazing choices it's hard to know where to begin!
143	An island week, a cruise week. Fancy a little foreplay? Then ease into the holiday mood with a week at a carefully chosen three or four star hotel in Barbados or Majorca before heading off for your week afloat
144	All you want, all on board. You want fun? You want sun? You want to eat, drink, shop, party? Whatever kind of leisure or pleasure you're looking for, Ocean Village has it all
145	Spoilt for choice. It's just one appealing proposition after another on board Ocean Village. In fact with so much to do on the ship all day, it can be tough to tear yourself away

146	Beautiful bodywork starts here. Whether you're a lean, mean, fitness machine or a shameless spa queen, we've everything you need to keep you looking and feeling fabulous
147	A fabulous moveable feast. Eating what you fancy, when you fancy it... It might not sound like rocket science but trust us, it's a whole world away from traditional cruising
148	Food to fulfil your fantasies. Seductive starters, divine main dishes, provocative puddings... The menu created by celebrity TV chef James Martin in the Bistro will arouse your appetite, tease your taste buds and leave you blissfully satisfied
149	Big nights, every night. Welcome to party central! With bars, bands and stand-up comedy, you might never make it to bed. Rather wind-down than rev it up? Then make for the pool bar and drink in the stars
150	Room to do whatever. Stretch, sprawl, spread your stuff out... With the biggest and best-appointed cabins in their class, you've plenty of room to do what you like.
151	Celebrate whatever you like. You've been together a year, got a big birthday approaching, dropped down a dress size... Even just being on holiday is something to celebrate
152	Rum and reggae. Head for the west coast or get hot and steamy in the tropical forest as you check out some breathtakingly beautiful islands
153	Antigua. With around 365 beaches (one for every day of the year) Antigua is pure beach-bum heaven! So slip on your shades, smooth on the sun cream and get down to some serious tasting!
154	Dominica. Forget lounging on the beach, this island is pure Lara Croft territory! Fight your way through tangled jungles, leap crystal rivers and cool off under plunging waterfalls...
155	Grenada. Breathe in the heady aroma of cinnamon, nutmeg and vanilla that perfume the warm air on this exotic 'Spice Island'
156	Isla Margarita. Just 25 miles from the Venezuelan coast, this island is an intoxicating blend of Latin American spirit and laidback Caribbean charm
157	Tobago. This idyllic cigar-shaped island has something for everyone, from beach bums and diving devotees to budding naturalists!
158	Barbados. With the best sunshine record in the Caribbean and endless white sand beaches, it's hard to believe Barbados is dubbed 'Little England'!
159	Coral and Coconuts. Slip on your shades, sip on a rum punch and relax as you visit

	some of the Caribbean's most enchanting islands
160	Tortola. Tortola retains a certain sleepy charm despite being the largest and busiest of the British Virgin Islands
161	St. Maarten. St. Martin or St. Maarten? This is where can you find fabulous French patisserie, eat spicy Creole chicken and down authentic Dutch beer, all under the Caribbean sun!
162	St. Kitts. Hideaway of the rich and famous, secluded St. Kitts is where the celebs go to sun themselves away from prying paparazzi
163	St. Lucia. Dramatic volcanoes, flower-filled rainforests, crashing waterfalls, idyllic beaches... luscious St. Lucia is an island of spectacular contrasts
164	Barbados. Don't be fooled by the 'Little England' tag – the calypso rhythms and stunning beaches in Barbados are most definitely Caribbean...
165	Hop around the islands of the exotic Caribbean then head east to the magical Mediterranean with a choice of tour great holiday options
166	Prepare to a true feast for the senses as you take in the Med's hottest and coolest places
167	Tunisia. Spice-scented soak, spectacular ruins, scenic hill villages, superb sandy beaches... La Goulette is a gateway to Tunisia and an eye-popping array of attractions
168	Rome, Italy. Rome may not have been built in a day – but you can see a lot of this treasure-packed city in one!
169	Genoa, Italy. Amazing medieval streets, awesome works of art and super-stylish shops... Genoa is gloriously Italian and genuinely gorgeous.
170	St. Raphael, France. Mingle with models and millionaires... in sun-drenched St. Raphael on the dazzling Cote d'Azur, all that glitters is gold!
171	Barcelona, Spain. Futuristic architecture, fabulous shopping, frenzied football, fine food and wine – cool Barcelona has it all!
172	Palma, Majorca. Majorca or Mallorca? Whatever you call it, this beautiful island is a unique blend of old-world charm and cosmopolitan chic
173	Casbahs and Chianti. Stunning scenery, spectacular shopping, awesome art, amazing beaches... you name it, we've got it!
174	Tunis, Tunisia. Exotic Arab culture, spicy North African flavours and cool French

	style... Tunisia is as colourful and vibrant as its hand-woven carpets
175	Naples, Italy. Vast, vibrant and erupting with life, lively Naples curls around its sweeping bay in the shadow of mighty Mount Vesuvius
176	Florence and Pisa. Whether you're a culture vulture or just know what you like, you'll be spoilt for choice in these cultural hot spots!
177	Monte Carlo, Monaco. Small but perfectly formed, Monte Carlo is platinum plated excess at its best!
178	Ajaccio, Corsica. Power-crazed emperors, wild sea views and an amazing old town... Ajaccio, on the rugged island of Corsica, is a heady mix of fiery Italian passion and fabulous French food
179	Palma, Majorca. Big, beautiful and Balearic – see why the popular Spanish island of Majorca is a holiday favourite
180	Why not kick off your holiday with a stay ashore on the beautiful island of Majorca?
181	Experience some of the world's most beautiful places with the world's most experienced cruise line
182	Like to delve into the Caribbean? First, find out how to delve into the brochure
183	Welcome to destination sunshine. Imagine... a garland of dazzling islands, a sweetly scented sea breeze and a whole host of spectacular beaches... and what have you got? A P&O Cruises adventure that is like ten Caribbean holidays all rolled into one!
184	Rise and you'll certainly shine!
185	Shore you're in for a great time!
186	A feast to treat all the senses. From formal restaurants, a la carte and gourmet menus, to around the clock venues and the ever-popular food courts and evening grills, we offer a fabulous array of dining experiences

187	Step out in spectacular style! With a choice of entertainment that is as dazzling as the Caribbean islands you'll be visiting, evenings on board have an extra special atmosphere to match your every mood perfectly. As the sun goes down, let the lights come up!
188	The best room in the Caribbean. From waking up in Grenada to saying goodnight in Barbados, your cabin provides the perfect home from home. And with all the creature comforts you could imagine, you'll certainly enjoy the pleasure of 'staying in' from time to time!
189	Why settle for one Caribbean gem, when you can visit ten in one memorable holiday? That's the irresistible lure of this great cruise that sails you, round-trip, from Barbados
190	Oceana – bringing glamour to the seas!
191	A taste of the Tropics. Enjoy the best of both worlds; a classic transatlantic crossing on board Oceana and the lilting rhythms and fine beaches of a series of Caribbean gems
192	What do you wish for this Christmas? How about your own private island, endless miles of perfect sands and some of the most alluring islands in the world? Calypso Islands Christmas
193	A Caribbean Odyssey. Visit a spectrum of beautiful Caribbean islands before making the very most of long luxuriant days on board Oceana as she makes her journey across the Atlantic.
194	You are cared for completely by a crew who delight in saying 'yes'
195	There is a place in the cool blue Caribbean where elegance prevails over excess and a reverence for tradition outshines even the sun
196	Europe. Europe isn't just another destination for Holland America Line. It's our heritage, part of our soul
197	Hear its history in a castle's echoes, the tolling of a cathedral bell. Europe
198	Grand World Voyages. There are destinations ahead that will change the way you view the world
199	From Atlantic to Pacific, from islands to rainforest, come experience the miraculous bridge between two worlds.
200	A Jewel in the Crown – The Emerald. (Thomson)
	1970s



1	<p>Greek Islands &amp; Turkey?</p> <p>Sail with us on the most luxurious cruise ship in the Mediterranean... Epirotiki Lines</p>
2	<p>Turkey is 1,000 miles of glorious beaches... crystal seas... historical fascination... delightful people... and 300 days of sunshine a year. See Turkey soon – ahead of the crowd</p>
3	<p>Sea, Sun, and Excitement</p> <p>All are yours on a Typaldos Liner. Make a Typaldos Cruise your holiday choice this year – or build your holiday round a Typaldos voyage in the Mediterranean. The choice is wide, and includes....</p>
4	<p>In Spain.</p> <p>For car hire with or without driver, you'll do much better with Atesa</p> <p>Autotransporte Turistico Espanol</p>
5	<p>Anything carried anywhere... Shipping and forwarding department</p>
6	<p>Spend your next holiday in the newly built Grand Hotel Capo Boi, South Sardinia</p>
7	<p>Riccione "The green pearl of the Adriatic" awaits you! For the most wonderful holiday at the most convenient price</p>
8	<p>Cortina. The Queen of the Dolomites</p>
9	<p>Rimini riviera</p> <p>The finest coast in Europe with its own International Airport Miramare Autostrada: Milano – Bologna – Rimini</p>
10	<p>Problem: How to visit Paris on a small budget and shop as well?</p> <p>Answer: Pick Michel Swiss, largest quality gift-shop in town. Every item is sold tax free</p>
11	<p>Ireland'72</p> <p>Fly &amp; Drive Motoring Holidays</p> <p>Travel by air</p>

	<p>Self-drive car</p> <p>Hotel accommodation</p>
12	<p>Phine Cruises</p> <p>Just the Venue for conferences, seminars, workshops exhibitions</p> <p>Holland River Line</p>
13	<p>How to see</p> <p>London</p> <p>Sightseeing tours in London</p> <p>Minter season</p>
14	<p>You haven't seen London until you've seen our pubs</p> <p>.... And here are some of the best</p>
15	<p>Go as you please</p> <p>The airline of Republic of Ireland</p>
16	Go as you please by Golden Wing
17	Lucerne spreads itself round the end of the lake, medieval modern but always gay and shaming
18	A medieval town of northern shore of the Trueness – in the Salzkammergut of Austria
19	You will remember Tremezzo on lake Como with pleasure; from its picturesque café's set in ancient arcades where you look across the lake to Bellagice
20	Lagueglia, adjacent to flassio, is one of the most beautiful and colourful of the smaller resorts and has an excellent sandy beach on a sweeping bay
21	The most comfortable way to 'explore' Europe is a Cooks Coach Tour'
22	<p>This Sceptred Isle</p> <p>(Balmoral Castle, Torquey: the harbour)</p>

23	<p>The Connoisseur's</p> <p>Tour of Britain</p> <p>11 days tour £115</p> <p>(Lincoln Cathedral)</p>
24	<p>Tour awhile...</p> <p>Stay awhile holidays. Here's an alternative holiday suggestion – "Tour awhile... stay a while" means just that: it gives you an opportunity to combine the ever-changing panoramas of a coach tour, with a whole week's stay at a carefully selected resort.</p>
25	<p>The Flamenco Tour</p> <p>A glimpse of old Spain in Seville</p>
26	The ideal Tour of Holy
27	Cooks Cruising Fiude '72
28	They say the nicest things about Cooks Coach Tours!
29	<p>Chandris Cruises</p> <p>Biggest range of sun cruises ever</p>
30	Fly BOAC to the warmth of the Caribbean to join 'Reyina' and Romanza
31	A holiday with a world of difference
32	Fly first – cruise later!
33	Have the band of the Royal Marines ever played for you just because you are going on holidays?
34	Enjoy the scene behind the scenes on a B1 Discovery Cruise
35	Cut off to the Caribbean from as little as £238... on the most beautiful cruise liners in the world
36	See the Northern Sights... or fly to your Southern Cruise

	By lauro Lines
37	M.S. Victoria Luxury Cruises  One of the big things about Scandinavia and the Mediterranean next year!
38	10 days of spring sun – Scandinavia!  12 days of autumn peace – Cadiz!
39	An Odyssey to the Greek Islands with names as old as time
40	... the world that awaits you...  Costa Line Cruises
41	Come abroad your South Sea Island paradise  Pacific Far East line
42	The Vikings sail Again...  The five most important discoverers of Jazz  Royal Viking Line
43	Epirotikis Caribbean and Mediterranean Luxury Cruises are a Godsend  Epirotiki Lines
44	For the time of your life...  Fred. Olsen Lines
45	Swedish American Line  Announces a  New Cruise Adventure to the South seas
46	Aznar Line Cruises – to the Sunny Canoes and Royal Voyages  Aznar Line

47	Why more people going on Russian Cruise
48	Our biggest ever programme of luxury fly – cruises in today’s grand manner  Holland America Line
49	Take air floating hotel to the Med
50	... cruise down to  Southampton in the comfort  Of your own car  Southern foto parks
51	Let yourself go on the sea spectaculars
52	Prestatyn is the ideal way of saying best holiday in years!
53	Featuring go as you please Holoidays a choice of over 1750 departures from...
54	The ‘Holiday savers Guarantee plan’ halves the time you need to save before you go!  Ask details of your local Cooks Office
55	Always Carry Cooks Travel Cheques
56	How easy it is to get to and Fan London Heathrow
57	You are free and easy with a self-drive car in Jersey or Fiuernsey
58	Jet to Scenes of Splendour...  East Africa...
59	Land of the Long While Cloud  See New Zealand...
60	Put new wonder into ‘Down Under’  Australia’s Gateway to the Great Barrier Reef, Haymand Island

61	Love of life and luxury is a way of living at the hotel Heerengracht
62	How to live like a king in Johannesburg and still have money to burn in a Tollman Hotel!
63	Boeing 707 Jet Service  To South Africa  lowest Air fares
64	Isn't it nice somebody knows the real meaning of luxury  The Siebel Town House...
65	Golf on the Grand Banier Reef...  Another delightful attraction of a Lindeman Island holiday...
66	Where the activity finds perfect relaxation  Old Ground Hotel  County Clane  R. of Ireland
67	Ireland: where even a minute takes longer
68	Fly in comfort  Fly the finest  It costs no more  Iceland '72
69	Hover abroad by the car-load . Hover Lloyd
70	Spain or Sweden:  There's no better way to get there. Swedish Lloyd
71	It's this easy to take the car to Europe or Ireland. Sealinic

72	The best place to start your holiday? Port of Hull...
73	Learn to speak another language before you go on holiday
74	Ireland – where driving is still a pleasure
75	We've chosen winter sports resorts that are made for you
76	Go where the winter's a world away...
77	Don't go on holiday. Cooks travel cheque
78	Be sure of your summer holiday. Thomas Cook is a member of the Midland Bank Group
79	Without doubt this is the closest country to Britain that can truly be described as eastern. It is perched on the brow of Africa and it is a land of strange sights. Morocco
80	A holiday is a time for complete relaxation  And where better to enjoy utter peace and quietness than in Switzerland on some high alpine meadow spattered with blue gentians and pink rock roses?
81	A wondrous Mediterranean is land with an eastern atmosphere, crusader castles, succulent kebabs, and vines loaded with grapes for the pressing. Cyprus
82	Rhodes is a truly beautiful island steeped in ancient history
83	AGAPIR is Morocco's bright and shining new – look resort – a score or so of fine hotels overlooking what must be one of the longest and loveliest beaches in Africa
84	The world is your oyster with a Golden Holiday Loan from Forward Trust
85	What's the safest way to take money abroad? Thomas Cook travellers Cheques
86	Try the Generous Caribbean fly/ Cruise  We make your money go further  Norwegian Caribbean Lines  Norwegian for the seamanship. Caribbean for the fun of it
87	With cruises the price they are, you can't afford to make the wrong decision winter

	Cruise Club. More than just sun and a ship
88	Sea life all the way to South Africa. Union-Castle
89	Thomas Cook. The trusted name in travel. Everywhere
90	The QE2. The greatest cruise ship in the world. Cunard
91	If you find places like these exciting, you should cruise B.I.  We never forget what cruising is about
92	Instead of travelling to a top class hotel next summer, why not travel with one? P&O  The most experienced cruise line in the world.
93	Fly to our ships bound for Africa, Australia, Asia or around the world.  Lloyd Triestino. Thomas Cook General Passenger agent
94	Aznar Line. Luxury winter cruising to Madeira and the Canaries. The Friendly Ships
95	Lloyd Triestino. Cruise in classic Italian style by Lloyd Triestino m/v 'Asia'
96	All the world to choose from  First class all the way  Royal Viking Line
97	Luxury cruises to The South Seas, New Zealand, Australia, Hawaii, and USA.  Pacific Far East Line  The Great American Tradition in the Pacific
98	To get to the port – take one of our fleet  AVIS  We try harder. We rent Hillman and other fine cars



99	<p>Italian Line. And don't forget these additional features in the Italian Line programme</p> <ul style="list-style-type: none"> <li>- Caribbean Cruises throughout the year</li> <li>- Mediterranean Cruises in the summer</li> </ul>
100	With Adriatica a sea passport to all your holiday wishes
101	Welcome aboard – for the Fly Cruise Holiday of a life time. Holland America Cruises
102	We've set our standards rather high. Thomson Cruises. We take care... you're free to enjoy yourself
103	K-lines Hellenic Cruises. Some of the best cruises in the world!
104	Let yourself go on a big cruise ship. Achille Lauro. Lauro Cruises
105	<p>Caribbean dreamin'..?</p> <p>Runaway the Royal way down to the Caribbean</p> <p>Escape to the glorious sunshine of the exotic Caribbean's most popular cruises line</p> <p>Royal Caribbean Cruise Line</p>
106	Luxury cruising as it should be. Norwegian America Line. Possibly the most expensive cruises, certainly the best
107	Follow the sun with a golden holiday loan from Forward Trust
108	You get even more now from a holiday with the experts. Thomas Cook
109	Welcome to America, the big, beautiful bargain
110	No lower air fares to America than on TWA
111	American hotels: the myth becomes reality
112	Better value in more ways than one. Thomas Cook Holidays
113	We check it out before we check in. Thomas Cook
114	More winter holidays by Thomas Cook. All the experience in the world

115	Summer Sun. Holidays to suit you
116	Welcome to JMC Committed to delivering carefree holidays the way you want them
117	Explore the beautiful scenery and traditional villages of Portugal or Madeira with our 7 night. Fly Drive tours
118	Come fly with us to this land of fascination!
119	Be discriminating. Take one of our super villas in September and see Corfu at its best, without the holiday crowds. Corfu Villas Ltd
120	When buying cheap travel you could run a financial risk! Be sure to book with a reputable travel service for economic travel. Nomad Travel
121	Greek Villas, Corfu, Crete, Rhodes, Athens. Super villas still available. Cosmopolitan Holidays
122	Turkey – Gateway to Asia. See its castles, sites and scenery on the Society for Hellenic Travel's 80 <sup>th</sup> cruise from 1 to 15 October with Guest Lectures.
123	Friendly faces nearby Places. Mexican National Tourist Council.
124	Asia? Start at the heart – Kuala Lumpur. One-stop on MAS. A touch of Gold. Malaysian Airline System
125	Access helps you travel light. Access. Simply a better way to pay. Worldwide
126	Get a little capital together. The four capitals illustrated are the merest token of the cities Thomson can take you to this winter. (Moscow, Rome, Vienna, Athens). Thomson Winter Sun. We take the care. You're free to enjoy yourself
127	East African Airways – your guide to exciting Safari Country.
128	The great escape to the oldest seas. Royal Viking Line. Black Sea/Greek Islands cruises.
129	India. You will never be the same again. The Government of India Tourist Office
130	Hong Kong. Why not? It'll never be cheaper
131	We fly the flag to more of the Middle East. To 14 Key Centres. British Airways. We'll take more care of you

132	Now... while spring is blooming! Live it up in exciting South America. Fly Aerolineas Argentinos. (Argentine Airlines). One of the great air transports of the world
133	Resort to unspoiled Jamaica. Fun in the sun on a 600 foot private beach of pure white sand and crystal clear water. The Royal Caribbean Resort Hotel
134	A world tour in one country. The greatest variety of wildlife in Africa. Kruger National Park. Ostrich farms. Tropical fruits. Gracious vineyards. Dazzling beaches. Snow capped mountains. Panoramic scenery. South Africa. South African Tourist Corporation
135	This is the Sunshine treatment non-stop to Cape Town. Comfort all the way. SAA. South African Airways. Where no-one's a stranger
136	Discover Mexico. Cross the ocean that lies between you and a dreamland... Numerous daily flights link Europe with Mexico. Mexico
137	Holland America – a little known island just off from Miami. Holland America Line Ltd. Wherever you go it's a great place to be
138	Greece and the Hellenic Isles. They're closer than you think
139	The Pleasure Islands. A holiday to sing about. Trinidad & Tobago. Just the two of us
140	Greatest news for Australian bird fanciers. Now a two-stop Bird to Melbourne or Sydney every day of the week. Faster Services. More Destinations. Qantastic. Qantas The Australian Airline
141	Sunshine, scenery and sightseeing – that's Italy
142	Athens itself is a Mecca for sightseers and nearby beaches provide a pleasant contrast
143	It's fun all the way to South Africa, Australia & New Zealand... with Sitmar the top one-class line
144	Seafari. Get away from the usual holiday stampede – Go "AUREOL" to West Africa. Be different this year! Elder Dempster Lines
145	American President Lines. On your next trip to the USA, sail with us from San Francisco or Los Angeles to Hawaii, Japan, Hong Kong and the Philippines
146	We  don't

	Believe
	In
	Tall
	Stories.
	So
	We'll
	stick
	To
	The
	Facts.
	Round Voyage to
	Jamaica,
	Calling at
	Antigua or
	Trinidad and
	Bermuda
	from
	£355
	More facts?
	Call in at
	Cooks.
	Fyffes Line

147	Christmas a headache? Get away with you! Simply cruise through Christmas. Get away on the 'France' – the world's largest liner and cruise ship 'par excellence'. French Line
148	Fly/Cruises  Far and Near  Leave winter behind!... get right away to the tropical sunshine of a Caribbean fly/cruise!
149	Untroubled Peace...  ...Unsurpassed Comfort at  The Imperial Torquay. The Imperial Torquay, hotel
150	The Palace Torquay. The Best of Everything in Winter
151	The warm spot in an English winter. Torbay. Three holiday resorts in one. Torquay Paignton Brixham
152	Winter is Best in Nice. Queen of the French Riviera
153	Modern capital city of contrasts. Nairobi
154	A holiday of strange wonder... hot sun... and endless fascination. East Africa & Ethiopia
155	Freedom... the open road way to see beautiful South Africa. Landcruise. Camper Holidays. Imagine... a holiday with a difference, away from hustle and bustle, from hotels and sophistication. Where you'll breathe in the true beauty of South Africa
156	Dream voyage... Union-castle Submarine South Africa. Swim, play, relax... just soak in the wonderful sights and sounds that come your way
157	World of continuous delight around South Africa. A land of fascinating contrasts, glorious colour... natural beauty topped with a climate that rates as one of the most sublime on earth
158	The city of gold Johannesburg. Johannesburg – the 'Golden' metropolis of the Transvaal
159	Land of contrasting beauty... unforgettable Speedbird holidays in South Africa. SAA

160	Continent of gay, exciting colour and age-old customs Round South America
161	Paradise of lagoons and perfect beaches. The Bahamas
162	Twin jewels of the Caribbean Antigua and St. Lucia
163	Heart of the Caribbean ... beautiful Jamaica
164	Paradise within your reach. Cooks
165	The best of both worlds! The secret of a really happy holiday is a good hotel and a comfortable flight. In this brochure Cooks offer you good quality hotels which are generally smaller, quieter, and altogether more relaxing
166	They may not know your face, but they'll know his. Cooks Travel Cheques. (the portrait of Thomas Cook)
167	Go as you please by Golden Wing. Golden Wing holidays have been especially designed for people who like to be independent
168	Europe... the easy way. Relax in a comfortable seat, and watch europe's rich and varied beauty unfold: you feel completely at ease... because this is a Cooks coach tour
169	Come aboard your South Sea island paradise. Visit the palm-decked jewels of the pacific... Hawaii... Bali... Fiji... Samoa... Tahiti... with the Pacific Far East Line
170	...the world that awaits you... Costa Line Cruises
171	Epirotiki's Caribbean and Mediterranean Luxury Cruises are a Godsend. The immortal Olympians really knew how to live sumptuously – that's why we named our most elegant luxury liners after the gods themselves. Epirotiki Lines
172	Cruise down to Southampton in the comfort of your own car... then leave it to us. 'Guardian Angel' car care by Southern Auto Parks
173	The resort that even gives you a choice in golf courses. Wairakei, New Zealand
174	Tanzania more than a holiday – an introduction to Africa. Illustrated brochure from Tanzania Tourist Office
175	Where the view stretches practically forever. Summit Restaurant, way up top of the Australia Square Tower, slowly revolves to put Sydney at your feet

176	Isn't it nice somebody knows the real meaning of luxury. The Sebel Town House, hotel
177	Now! A completely new world in Thailand. Indra. Bangkok's latest deluxe hotel
178	For luxury and comfort. Hotel Imperial
179	Feel the grandeur of a mugh'al at India's luxury hotel. Hotel Clarks Shiraz
180	As bright as a new penny. The Hong Kong Hotel
181	Low-cost luxury living: Astor Hotel, Kowloon, Hong Kong
182	We match the magic of the orient with the magic of our service. Hotel Miramar, Hong Kong
183	Dover. Your getaway gateway to Europe. Go over-via Dover, Dover Harbour Board
184	The eagle takes your car to Portugal (beside Spain) and Morocco
185	The Eagle is Britain's most modern, most luxurious car liner. The Eagle. Southern Ferries to Portugal & Morocco
186	Crossing the Channel with your car needn't be a frantic, crowded, tiring business. Normandy Car Ferries, Southampton-Le Havre. The civilized way to the sun
187	Drive in Romania with free petrol! Cooks
188	Caribbean Dreamin'...? Runaway the Royal way down to the Caribbean. Escape to the glorious sunshine of the exotic Caribbean – with the Caribbean's most popular cruise line. Royal Caribbean Cruise Line
189	Somewhere new. Cooks offer opportunities for holidays which are new and different, yet not out of the way in price
190	Save for Sunshine – through a Cooks Holiday Budget Account
191	So near – so different. Holland and Belgium
192	Ostend Belgium. Queen of the Seaside Resorts
193	Bespoke travel. Holidays tailored to your personal requirements. Cooks Individual Inclusive Travel Service

194	Be sure – insure... Insurances arranged by Cooks. Be sure to ask for particulars
195	Relax under the friendliest sun in the Mediterranean. Malta the 'glad to see you' island playground
196	Let Cooks take you to Hungary. Hungarian Tourist Bureau
197	Make it Malta at – Hotel Delphina. St. Julian's
198	Sea, sun, and excitement! Typaldos Lines
199	A million sun-tan seekers! Cooks
200	Sunshine and Splendour. Lucky Italy! What variety she has to offer the holidaymaker! Cooks

#### Advertisements from 2000 -2008

1. Lie back and think of Chicago on the new Club World flat bed. British Airways.
2. And to think that some people go round the world non-stop. Book your stopover with us. Accorhotels.com Booking a room has never been simpler.
3. To you it's a necessity. To your account it's economy. TAG Aviation. A higher altitude.
4. In reaching for new highs, may we suggest a place to appreciate them. There's no better way to fly. Lufthansa.
5. Bought new client lunch, called team, celebrated. Planned free weekend. Marriott Hotels.
6. Just when you thought your vacation couldn't get any better. Summer options. Inter-Continental Hotels and Resorts.
7. Lowest Fares Guaranteed. Ryanair.com
8. You tell yourself you're happy. But you're lying. You need a holiday. Travelocity.co.uk
9. Explore Australia Travelbag.co.uk



10. Electa Club, Merediana business class. Flying your best way to Sardinia. Your Private Airline. Meridiana.
11. Join the frequent flyers club. Portsmouth express to Cherbourg, sailing up to 3 times a day. Poportsmouth.com
12. Ireland with leisure breaks. Brilliant low holiday prices and unbeatable ferry fares.
13. "Ireland this summer – you won't get better value". Irish Ferries. How good are we? Ask any of our passengers.
14. Can you afford not to go? Ireland. Live a different life.
15. Discover the Attraction of Captain Corelli's island. Sunsail Clubs.
16. Even more ways to book with Lunn Poly. Lunn Poly direct
17. The World just got bigger. Going Places. KUONI. A world of difference
18. Cork & Kerry. All welcome! Golf. Fishing. Visitor Centres. Entertainment. Swansea Cork Ferries.
19. Now even low fares in the high season. Europe is yours. Virgin Express.
20. The only airline flying non-stop. Malaysia Airlines
21. Fly home from Belfast, free. Free flights back to London City throughout June. British-European.com Plane common sense
22. Discover the best of the Caribbean... Caribbean Expressions
23. Travel First Class Free on Eurostar ... on 2 night breaks to Paris, Lille or Brussels with the outward journey on the Earlybird trains.
24. Self catering holidays that cater for everyone. Brittany Ferries Holidays
25. Poland. Warsaw. The Capital, Charm and Sophistication
26. Inghams Lakes and Mountains. A breath of fresh air from the top specialist
27. Get closer to essential Greece. Exploreworldwide.com
28. Discover the real flavour of Italy for 2001... Italian Expressions

29. Pamper yourself at Guernseys Premier hotel. Guernsey
30. Center Parcs. Because time is precious.
31. 1952-2002. Congratulations Ma'am. British Airways. (Picture of 2 plans)
32. Don't stand for sleepless nights. (vertical picture of a person) Go for business flat out. Club World. Fully flat beds in business class to 38 destinations worldwide. Be there in better shape. British Airways.
33. Forget it. (picture of toothbrush) You don't have to stay overnight to get the lowest fares. British Midland. BMI
34. Spend less on your friends. Low cost flights at <a href="http://www.go-fly.com">www.go-fly.com</a>
35. The Whole World Half Price. Make your summer even more relaxing with half-price rooms, breakfast and triple points or miles around the world. Inter-Continental Hotels and Resorts. We know what it takes.
36. "The real advantage of the Internet? Booking flights to meet my clients face to face", <a href="http://www.lufthansa.co.uk">www.lufthansa.co.uk</a> for fast, flexible bookings. There is no better way to fly.
37. Lack of sleep makes reading things more difficult (Unclear print) British Airways
38. Two free economy tickets to any Star Alliance destination when you fly United Business. Hmmm, suddenly that food preservatives seminar in Detroit seems quite interesting. We are United. A Star Alliance Member.
39. Comfort, care, dedication. We've put it all in our airline. Swiss International Airlines.
40. Avoid the hold-ups. Business brains take Virgin Trains. Virgin Trains
41. Club Pavillion. Self-cater at Club Poros and you can enjoy free wind surfing and sailing: £ 379 if you travel between July 19 and August 31.
42. Summer of bargains
43. Discoveries of a lifetime. Swan Hellenic
44. It's where teenagers can do their own thing. Sunsail Clubs
45. Executive Airline Travel. Marcoss Aviation
46. July & August Beach Resort Bargains from £ 595. Markwarmer Beach Resorts
47. Choose the fastest route to France. Euro Tunnel
48. No artificial ingredients. Relax the natural way. Naturally Guernsey

49. Less driving, more holiday. Brittany Ferries
50. Malaysia Truly Asia. All the cultural treasures in one glorious heritage. Tourism Malaysia
51. Save £1000 on a holiday in Barbados. Virgin Holidays
52. St. Lucia. Simply Beautiful. Save from 1000 per couple. KUONI. A World of Difference
53. Bridgewater's Caribbean. The secret hideaway of Nevis. Plantation Inns, superb private villas and pools. ABTA
54. Cuba. A comprehensive choice with Havanatour, the UK's leading specialist.
55. Luxury Villas in the Caribbean. Elegant Resorts
56. Filoxenia Escape Packages: hotels and apartments in Tirol
57. America with a difference! The beaches of South Carolina, the plains of West Virginia Castaways.co.uk
58. Don't walk in the USA. AVIS (car rental) We try harder.
59. Wonderful Winter Walking Ramblers Holidays
60. Whatever floats your boat. All that Ireland has to offer from £22 per person each way. Stenaline
61. 10 flights a day to New York. British Airways
62. Take the kids away! Book your school holiday flights now. Flybe.com The backbone of UK travel.
63. Don't stand for less. Allocated seats on every flight. Leading the low-cost revolution. Fly Monarch.com Expect more. Pay less
64. Looking for low fares from Heathrow? Serious airlines, silly prices. BMI
65. Be on holiday tonight... The Sunday Times Travel
66. Cutting fares, not service! airberlin.com
67. 615 channels. 19" screen. No arguments about who holds the remote. Keep discovering. Emirates
68. The luxury break in the Red Sea Riviera from only £319 half-board. Longwoodholidays.co.uk
69. From minibreaks to great escapes. Thomsonfly.com

70. We move fast, so should you. Euro Tunnel
71. A break. With tradition. <a href="http://www.piemontefeel.it">www.piemontefeel.it</a>
72. Luxury escapes. Authentic experiences included. Intercontinental Hotels and Resorts.
73. A label you can trust. In France your satisfaction is our commitment. Maison de la France.
74. Escape from the World Cup. Barbados. <a href="http://Visitbarbados.co.uk">Visitbarbados.co.uk</a>
75. School's out. Hot deals are in! Sunsail Clubs
76. Don't just travel, travel with a smile. Thomson
77. Holidays that don't cost the earth. Thomson
78. 10% of fares. Book online and save a further £2. P&O Stena Line
79. Fly to Manchester: go by train. Business brains take Virgin trains. Virgin Trains
80. New York. One of 6 stopovers to Australia for £899. Qantas
81. China, Gateway to the Orient from £465. Thomas Cook Holidays Limited
82. Jamaica, Jewel of the Caribbean from £599. Thomas Cook Holidays Limited
83. Travel to Ireland this summer and we'll send you to Paris Milan Vienna Helsinki Dusseldorf Hamburg Berlin Lyons for free. Stena Line The world's leading ferry company
84. Where to go, how to get there, what to do when you're there. <a href="http://Worldtravelldirect.com">Worldtravelldirect.com</a>
85. Meridiana. Flying your way to Florence
86. Free petrol for your holiday to France with SeaFrance. See the difference with SeaFrance
87. Who has more hotels than any other site? U do. <a href="http://uTravel.co.uk">uTravel.co.uk</a> . U can change your life.
88. Our unique holiday offer, we actually tell you where you're staying. Unwrapping the package holiday piece by piece. JMC
89. Create your own vacation. It's your option. Crowne Plaza Hotels-Resorts
90. Charming cities enchanting prices. British Airways Holidays

91. Late deals! We will beat anyone on price. Lunn Poly
92. Check-ins. We've got thousands to check out. Thomascook.com. Why go anywhere else?
93. Once you've trawled through this lot to find a holiday. Whizz through this lot to find your holiday insurance. Moneyextra-insurance.com
94. Classis Mauritius. Luxury hotels and impeccable service. Classis Connection
95. Discover the real flavour of Italy... Italian expressions
96. Explore worldwide a different world. <a href="http://www.explore.co.uk">www.explore.co.uk</a>
97. Book late to avoid disappointment. <a href="http://www.lastminute.com">www.lastminute.com</a>
98. Take the faster craft. The quicker way to Western France. P&O Portsmouth
99. Experience Australia. Adventurous Journeys. The Imaginative Traveller.
100. The best of uncommercial Turkey. Tapestry Holidays
101. How long will it take to change your life? Four weeks in Africa? Two in Peru? Discover the dream. Dragoman
102. Simply the best... The Woolacombe Bay Hotel
103. Piece, tranquillity and stunning sea views. The Nare Hotel
104. Avoid costly penalties in Europe... Head to the sun with Easyjet! Easyjet.com The web's favourite airline
105. Orange Travel. Flights Holidays Tickets Take your world with you. Orange
106. For a dream holiday wake up in St. Lucia. British Airways Holidays
107. To get the best fares to France this summer, call SeaFrance now!
108. The glories of India. Private chauffeur – driven tours. He Times Travel Direct
109. At Twickenham it won't just be the players going non-stop all day. Fly Emirates
110. Yes, you can have an upgrade to First Class. We are United. A star Alliance Member
111. Bon Voyage. Save up to 70% when you sail to France. SeaFrance.

112. Lap of luxury. Limited seats. Book now. South African Airways
113. Jamaican Paradise. The Times Travel direct.
114. Our baggage allowance is almost as big as the experience you're about to have in New Zealand. Bringing New Zealand closer. Air New Zealand
115. Quick! Raid the piggy bank. Book midnight Tuesday. BMIbaby.com
116. We know London inside out. (London upside down) Radisson Edwardian Hotels
117. Once again, we're giving you more. 40% extra free! No weight restriction. Easyjet
118. Our new Sleeper Service. Now you can sleep longer. Club World British Airways
119. The Maldives can be divided into 2 regions – above water and underwater. Fly there non-stop. You're our world. Srilankan Airlines
120. "If we have one regret, its not sending for the brochures sooner" <a href="http://www.sagaholidays.co.uk">www.sagaholidays.co.uk</a>
121. Life in the fast lane is exciting but sometimes we have to stop to admire the view. It's in our nature. South West England
122. New departures in a grand old style. Orient-express hotels trains & cruises
123. China with the leading specialist. CTS Horizons. Perfecting the art of travel.
124. Fly to the 4 corners of the world. Air France. Making the sky the best place on earth.
125. Style. Ski in the lap of luxury. Neilson Active experts.
126. Great value fares to Australia and beyond. Qantas
127. Going France going fast going gone. <a href="http://www.tgv.co.uk">www.tgv.co.uk</a>
128. Truly Inviting. Truly Asia. Malaysia
129. Absolute Luxury... anywhere in the world. ITC Classics
130. We've packed this page with value. You just pack your bags. Ireland
131. One world, Explore it! <a href="http://www.explore.co.uk">www.explore.co.uk</a>
132. Share the experience... Patagonia Journeylation <a href="http://America.co.uk">America.co.uk</a>
133. The Oman experience. The Specialist in luxurious tailor made holidays to Oman. <a href="mailto:info@shawtravel.co.uk">info@shawtravel.co.uk</a>

134. Dubai & Oman. Travel in style in World Traveller Plus. Elegant Resorts
135. Hidden Turkey. Exclusive escapes. <a href="http://www.hiddenturkey.com">www.hiddenturkey.com</a>
136. Open the door and see the difference. <a href="http://Ruralretreats.co.uk">Ruralretreats.co.uk</a>
137. Short breaks at CenterParcs. Everyone is different
138. Current affairs. <a href="http://Exodus.co.uk">Exodus.co.uk</a> The different holiday
139. Autumn breaks in Teesdale. An outstanding experience. <a href="http://Visitteesdale.co.uk">Visitteesdale.co.uk</a>
140. Take off to the slopes with rocketski. <a href="http://Rocketski.com">Rocketski.com</a>
141. Dover to Calais made easy. P & O Ferries.
142. A free night in France or Spain. Brittany Ferries Holidays
143. The fastest route to Caen. P & O Ferries
144. We invite <u>you</u> to be the judge. Best low cost Airline. Business Traveller Awards 2004. <a href="http://easyjet.com">easyjet.com</a>
145. Are you ready to be treated famously? To experience the red carpet treatment. Celebrity cruises. A true departure
146. Ski with Esprit and expect a hard time from your kids. Esprit
147. Autumn in Canada. Beautiful leaves. Stunning prices. <a href="http://Flyzoom.com">Flyzoom.com</a>
148. Cruising down the river... the best in quality escorted holidays. <a href="http://Titantravel.co.uk">Titantravel.co.uk</a>
149. Create your own American adventure. British Airways Holidays
150. With over 1,000 Hotels & Guesthouses to choose from, <a href="http://Irelandhotels.com">Irelandhotels.com</a> offers great value breaks to Ireland
151. Come to Taiwan. See life in full color. Taiwan. Beyond your expectations
152. All you need to snow. One click or call does it all! Snow-line. Tel:
153. Best snow, shortest queues. Markwarner
154. Same holiday, lower price. <a href="http://Directski.com">Directski.com</a>
155. Indulge yourself... <a href="http://www.vip-chalets.com">www.vip-chalets.com</a>
156. Hotel holidays of quality. <a href="http://www.expressionsholidays.co.uk">www.expressionsholidays.co.uk</a>
157. Passionate about Italy. CV Travel

158. Lie back and think of Mauritius. Elegant Resorts. The finest holidays worldwide
159. Bar in the sky. Pie in the sky. Virgin Atlantic
160. Bored with your wardrobe? Whatever drives you to France. Euro Tunnel
161. We're putting the world on sale. Expedia.co.uk
162. Go on, take off with British Airways
163. Not so much a price as an invitation. Iberia
164. New Year new routes. Fly be British European. A breath of fresh airline thinking
165. "The world is just a click away" KLM
166. "Too much of a good thing is wonderful". Princess Cruises.
167. Dream Cruise. Dream value. Going Places
168. Australia with a choice of two stopovers from only £747. Qantas
169. Guaranteed lowest prices, lowest deposit and interest free credit? Think we need a holiday. Thomas Cook. It's time to leave the country.
170. Australia. The ultimate travel experience in South Australia. Discover the secrets of South Australia. <a href="http://www.all-ways.co.uk">www.all-ways.co.uk</a>
171. Dive in for a guaranteed 30% off on selected 2003 summer holidays. <a href="http://www.panoramaholidays.co.uk">www.panoramaholidays.co.uk</a>
172. We promise to beat any High Street price. Lunn Poly
173. The pool's great, but it's the slides our passengers really come for. SWAN Hellenic. Discoveries of a lifetime
174. Fly non-stop to Key West from Orlando. Delta Connection
175. Montenegro. Discover Europe's hidden gem with sophisticated resorts and the finest, unspoilt beaches in Europe. <a href="http://balkanholidays.co.uk">balkanholidays.co.uk</a>
176. Africa in style. Classis Cape and Safari. Absolute Luxury. Anywhere in the world. ITC Classics.
177. Make your dream some true. New Zealand. The right choice.
178. New Zealand from £587. How fantastic is that! Singapore Airlines



179. Corsica. The jewel of the Med. Vfbholidays.co.uk
180. Caribbean. Islands to fall in love with. Elegant resorts.
181. Dubrovnik. Pearl of Croatia. Balkanholidays.co.uk
182. Distant dreams. Egypt. Cosmos-holidays.co.uk
183. Escape now at <a href="http://www.opodo.co.uk">www.opodo.co.uk</a>
184. Want to travel further for your money? Unijet.com fly your way.
185. Be ready to depart the instant your arrive.suncars.com
186. Amazing Thailand. Create value Flight inclusive holiday offers <a href="http://travelmood.com">travelmood.com</a>
187. Unspoilt Greek Island. Laskarina Holidays
188. The finest cultures on your doorstep. Italy. Elegant Resorts.
189. Individual Italy. Farmhouses – cottages – villas
190. Colours of India. Luxury Tailored Journeys to the Subcontinent. <a href="http://Partnershiptravel.co.uk">Partnershiptravel.co.uk</a>
191. A price as rare as the wildlife. Exsus Travel. We're out there
192. Have you heard? Our customers say we're their best-ever holiday <a href="http://eurocamp.co.uk">eurocamp.co.uk</a>
193. It's not just Europe's best campsites... it's also the best accommodation. Keycamp Holidays
194. Discover France. Matthew Holidays
195. France in a flash. Condor ferries. The fastest way to Brittany with your car
196. Sand blast. <a href="http://Exodus.co.uk">Exodus.co.uk</a> The different holiday
197. Get off the beaten track... <a href="http://travelbag-adventures.com">travelbag-adventures.com</a>
198. The world at your feet. Sherpa Expeditions
199. Big on Ski – low on price
200. Flavours of Europe. Cookery Holidays. <a href="http://Headwater-holidays.co.uk">Headwater-holidays.co.uk</a> Discover the undiscovered.

## Appendix 2

1) Djafarova, E. (2008) 'Why do advertisers use puns? A Linguistic Perspective', *Journal of Advertising Research*, 48 (2), pp. 267-276.

This article explores the role and interpretation processes of puns in print advertising. The function of punning (wordplay) in advertising varies from double meanings to humorous effects. Textual analysis based on a pragmatic approach (branch of linguistics) demonstrates how advertisements with the use of punning can be interpreted within the context. A combination of qualitative content analysis and pragmatics reveals that the ambiguous meanings of puns can be interpreted by the audience according to their background and inferential knowledge. This article contributes to the theoretical knowledge of advertising and its creativity by applying the linguistic approach to this research area. This study attempts to show how texts can reveal some interesting and important issues within advertising communication, which in its turn can generate some further discussions.

### **INTRODUCTION**

The conditions of advertising texts force the advertisers to adopt various verbal and visual devices to attract more customers. The language of advertising is the product of a linguistic context in which messages are aimed at enormous audiences representing a range of backgrounds that can only be guessed at by the advertisers. Writers of advertising have no personal interaction with the customers of their linguistic production, and there is no scope for the instant reaction that may let advertisers correct any interaction mistakes (Bruthiaux, 2000). Thus, advertisers have to find effective ways of communicating with their potential consumers.

McQuarrie and Mick (1996) place advertising language in the context of the study of rhetoric and observe it. One of the ways to attract customers' attention is through the use of figures of speech. A figure of speech has been defined as an artful deviation from audience expectation (Corbett, 1990). Rhetorical figures (figures of speech) are some of the few elements of advertising style that have received academic attention (Leigh, 1994; McQuarrie and Mick, 1996; Mothersbaugh, Huhmann, and Franke, 2002; Stern, 1988). According to Leigh (1994), synchronic, cross-sectional analyses show rhetorical figures such as puns and alliteration were common features in print advertisements in the early 1990s. Leigh (1994) finds that 74 percent of all advertisements with a headline contained a rhetorical figure.

There is much more to the rhetorical tradition than a discussion of figures (McQuarrie and Mick, 1996). Researchers have categorized advertising texts in terms of linguistic categories (Vanden Bergh, Adler, and Oliver, 1987) and have shown that certain linguistic features are used more often than others (Schloss, 1981); for example, puns are characteristically exploited by advertisers, which makes it an interesting subject for a further research.

Figures of speech include common features and functions in language, but they also contain certain distinguishing characteristics. This study suggests that punning should receive detailed attention from advertising researchers. Therefore, this research explores solely the function of punning in advertising texts and aims to offer the

textual analysis of this device within the context of advertising to understand the benefits of puns for advertisers.

### **PUNNING IN ADVERTISING**

Puns are another way of adding extra dimensions to language. Broadly defined, a figure of speech entails the use of words in a manner that is varied from common use (Leigh, 1994). Pun is a figure of speech that expresses a few meanings within one which can lead to a humorous effect. Thus, it can be perceived as a convenient and economic device for print advertising where space is constrained. Readers face a task to interpret the meaning that is more informative or relevant within the context. Redfern (1982, p. 273) calls pun "a recycle of language." Ambiguity carried by puns might cause difficulties to the comprehension process if not enough of an explanation is provided in advertising texts. Hence, misinterpretation of puns can occur in cases of overcomplicated ideas in advertising. For instance, Hermeren (1999) uses the United Airlines advertisement "Some like it Haute," where many meanings can be incorporated, such as the comparison of service or food in the airlines with the French word "Haut." Hermeren (1999) also mentions the film *Some Like It Hot* (1959), where the idea of the advertisement might have taken place. Hence, the pun in this case expresses various ideas, but not all are relevant to the context.

Visual content and design in advertising can have a huge impact on the customer, but it is the language that helps people to distinguish a product and derive the required information. The English language is known for its wide vocabulary. Where many other languages have only one or two words that carry a particular meaning, English may have many more (Vestergaard and Schroder, 1985). Consequently, English advertising can obtain more diverse phrases attracting the attention of potential customers.

According to some researchers (Kirshner, 1970; Tanaka, 1992), puns might be more popular in one culture than in others. Analyzing advertising language, Kirshner (1970) claims he found twice as many instances of wordplay in English or American advertisements as in French. His conclusion was that such advertisements were in direct line of descent from the English wordplay tradition of Shakespeare. As rhetoric is the art of persuasion, one could justifiably refer to advertising language as an example of rhetoric. The reason why puns are used more in some countries than in others has to do with the cultural values of management; it does not reflect the sense of humor of advertising audiences that can be expressed through puns. It can suggest that the speaker and the audience share common ground, that they are likely to share views, and that the speaker's message should be agreed on. Humor can also be persuasive by relaxing the listener's attitude and so prevent him or her from noticing some detail that he or she might resist.

There is a natural humour and creativity in the very nature of advertising. Every advertisement expressed in an unusual setting is funny. This is a way of saying that any advertisement deliberately attended to is amusing. Advertisements are not meant to be intended for conscious utilization. Advertisements with the use of the pun in their context draw attention to themselves as such (Redfern, 1982).

Advertising uses puns to avoid boredom and also to express a few meanings in what are usually short phrases; for example, in the headline from an advertisement in a tourism brochure for tourism activities in Ireland: "Ireland — where driving is still a

pleasure." The advertiser uses the pun in the Ireland advertisement to communicate two meanings, but intending to express one. The audience is left to derive the meaning that is the most relevant in the above context. Knowing that the advertised product is Ireland, the reader would interpret the following: "Ireland is a place where no one is in a rush, thus even driving is a pleasurable process." The image of Ireland as a pleasurable destination is expressed through the pun, which draws the associations between driving speed in Ireland and Ireland as a place to pass time. Advertisers refer to punning as an economical tool for advertising, where space is expensive and short messages are better for attracting the attention of the audience. Short eye-catching phrases get more attention by the readers and thus are in higher demand by the advertisers.

Punning frequently occurs in advertisements (Leigh, 1994). Puns serve an important function in the context of advertising language. Advertisements are designed to persuade consumers to buy an advertised product. Advertisers apparently believe that puns are helpful in reaching this aim. First, as pointed out above, the pun is frequently a humorous device. A humorous message can give the audience a pleasant experience. Second, the pun can be considered as a puzzle due to its ambiguity. Solving a puzzle is a pleasant experience because it allows the audience to feel good about their intellectual capabilities, by showing them that they have the relevant knowledge to solve the pun (Van Mulken, Van-Enschot-van Dijk, and Hoeken, 2005). In an advertisement for a tour operator, the advertiser attracts attention by using the form of the pun: "Dive in and get some fantastic holiday offers...." Knowing that it is an advertisement of the tour operator, the audience will extract the intended meaning of "dive in" as "look among the numerous holiday offers."

Because the primary purpose of all advertising is implicitly understood by everyone in advance, there is a need for diversification. Wordplay, with its humor, double meaning, and recreations, introduces variety and refreshment into the word text. Puns are a way around the limiting rules in Great Britain of the advertising controllers: that advertisements should be legal. Thus, puns can prevent boredom, but should not lose the intended content. The words of advertisements need to double-talk. If advertisements told only the obvious truth, they would be dull and boring. So they have to be indirect, present approximately relevant information, and let the addressee think about the interpretation; they have to say one thing and suggest another, which is the very nature of punning. Thus, puns let advertisements express several meanings in an economical way.

Advertising is about association: associating a particular product with a particular firm and with an idea of quality, and so word and thought associations (repetitions, metaphors, puns) obviously come into helpful play (Tanaka, 1999). The capability of punning to convey more than one meaning associated with the product in such an economical way is the quality that advertisers cannot ignore. The pun is left to be interpreted by the audience in their own way, although within the semantic and grammatical rules of the language: the effect is not unpredictable although it is not controllable. Puns allow the advertisers to avoid a part of responsibility in the interpretation of the intended meaning. McQuarrie and Mick (1996) qualify puns as one of the more complex forms of rhetoric. Puns generally require more processing effort than messages where simple forms of rhetoric are used, such as schemes (i.e., rhyme or alliteration) (Phillips and McQuarrie, 2002). However, the role of puns

cannot be underestimated by advertisers. Pragmatic approach is introduced to illustrate the issues within the interpretation process of punning.

### **STUDY METHODS**

To explore the process of understanding how punning works in advertising and how its meaning is recovered, qualitative research is undertaken. Qualitative research is a mixture of the rational, the explorative, and the intuitive, where the skills and experience of the researcher play an important role in the analysis of data (Ghauri and Gronhaug, 2005). According to Dachler (2000, pp. 577-78), the meaning of doing qualitative research is based on an epistemological view that rejects the notion of an objective theory that is known in its "so-being" and can be discovered independently of the process of inquiry. Subjectivity involves processes of interpretation, processes of sense making, and processes of feelings and emotions. This kind of study does not lead to completely scientifically rigorous research because the researcher's interpretation of what she finds out is important. The author uses content analysis to identify frequency rates of particular phenomena (punning) in the body of research texts she deals with.

Silverman (2000) argues that successful textual studies recognize the value of working with a clearly defined approach. Having chosen the approach (e.g., semiotics or discourse analysis), the researcher has to treat it as a "toolbox" providing a set of concepts and methods to select the data and to clarify the analysis. The need for the integration of content analysis with other approaches to text analysis in modern linguistics has been recognized for some time. This study links content analysis with the subfield of linguistics, namely pragmatics.

The study by Phillips and McQuarrie (2002) is one of the few to link a qualitative content assessment to a quantitative content analysis of the same advertisements. The combination of these two methodologies appears to have much to recommend it (Phillips and McQuarrie, 2002). A content analysis alone could not have identified increases in layering (the use of several figures of speech in one advertisement) and decreases in anchoring (follow-up explanation of the figure of speech), inasmuch as a content analysis can only count what is already known to exist (Phillips and McQuarrie, 2002). Conversely, the content assessment alone could never have produced convincing evidence of either trend. This research follows an interpretive approach, combining, as needed, qualitative and quantitative content analyses.

The author analyses the content of 400 advertisements selected from the promotional material (of 2005) of Thomas Cook, Thomson, and StaTravel companies and from the following publications: *The Times* (1973,1975), *The Sunday Times* (1975), *The London News* (1977), *Vogue* (1973), and *Cooks Holiday Programmes* (1968,1972,1975,1977-78, 1982-83). As the research interests of the author lay in the tourism area, the thematic of tourism is chosen for this research. The thematic of the advertised product does not influence the results of this work. As this study is a piece of qualitative exploratory research, the author uses a nonprobability convenience sample. Nonprobability sample techniques are appropriate in this research as external validity is not required, and the objective of this study is to identify trends and not try to generalize to a larger population. Nonprobability sampling provides a range of alternative techniques based on the researcher's subjective judgment (Saunders, Lewis, and Thornhill, 2003). Four hundred advertisements were selected for this study because the argued phenomenon was found in these advertisements. More

advertisements would not change the outcome of this study as it is based on individual interpretation processes of texts rather than quantitative measurement of the variables.

The first stage of the analysis extracts puns from the sample of the advertisements for a further interpretation. This process is achieved by providing each advertisement with the number (from 1 to 400) and run frequency tests in SPSS (11.0). To assess the reliability two independent judges, both unaware of the nature of this study, were trained by the researcher to content analyze advertisements to identify the examples contained puns. Each coder analyzed each advertisement twice to ensure intercoder reliability. Definitions, explanations, and examples of the punning were provided to both of them. Close attention was paid to advertisements where ambiguity was involved. For the purposes of this study, punning and ambiguity were identified as having a close relationship and thus both were considered and selected for further analysis. Frequency occurrences were carried out for all 400 advertisements to determine the overall characteristics of the advertising. Intercoder reliability is a widely used term for the extent to which independent coders evaluate a characteristic of a message and reach the same conclusion (Berelson, 1952; Weber, 1985). Cohen's Kappa was used to assess intercoder reliability. Kappa has a range from 0 to 1.00, with larger values indicating better reliability. Generally, a Kappa > 0.70 is considered satisfactory. In this study Kappa = 0.730, which is sufficient. This process hopes to reduce biases in coding; however, completely unbiased research dealing with interpretation of texts is not achievable (Edelheim, 2007). In this situation, the study's outcomes would reflect the researcher's experience, knowledge, and values.

Furthermore, the advertisements have been textually analyzed to distinguish issues of the communication process within advertising. Each of the selected advertisements has been analyzed by the researcher to interpret meanings hidden behind the use of puns. Puns have been interpreted within the advertising context, and the outcomes are presented in the following section.

Eighty advertisements with puns have been selected from the sample of 400. The main criterion for the choice of advertisements was a presence of ambiguity. This sample was sufficient to demonstrate how puns can be interpreted and how the ambiguity is understood within the context of advertising. Those cases are content-analyzed within the pragmatic approach, Relevance Theory. The Appendix demonstrates all 80 advertisements that include ambiguous meanings expressed through a pun. The next section provides a brief overview of Relevance Theory and illustrates how it can be applied to the interpretation of ambiguity in puns. Every advertisement has been analyzed; however, due to space constraints, the section demonstrates advertisements where more functions of puns have been identified to bring out more fruitful discussion. Similar models can be constructed from other advertisements where puns are present, but it is not necessary to illustrate it in this article to avoid repetition.

### **ANALYSIS OF PUNNING**

Punning is recognized as a widely used device in advertising due to the characteristics it contributes to the language. It is suggested here that a pragmatic approach is able to explore why some meanings, but not others, are recovered in the process of interpretation of puns in advertising. Researchers (Leigh, 1994; Phillips and McQuarrie, 2002) show the dominant usage of puns in advertising, but

Relevance Theory can take the work further by interpreting how the advertiser communicates with consumers through puns. The development of a pragmatic theory of Relevance by Sperber and Wilson (1981,1986) has provided a new framework for the analysis of puns. Pragmatics is defined as a theory of utterance interpretation, confronting problems such as, for example, how to disambiguate ambiguous sentences or how to interpret appropriately utterances whose content is superficially irrelevant to their context (Smith, 1982). The major aim of pragmatic theory is to present an explicit explanation of how individuals decode statements. According to Relevance Theory, more processes need to be involved in the interpretation of puns, not just coding and decoding.

In the advertisement "Dive in and get some fantastic offers" (no. 16 in the Appendix), the relevance of the pun is maximized by the reward obtained from the processing effort required for the maximization of contextual implications. Maximizing relevance, according to Sperber and Wilson (1981), is just a subject of gaining information from the mixture of a proposition and a context in the most efficient way, and it seems sensible to think that all conceptual information is processed with this aim. The advertiser tries to make his message as relevant as possible to the reader. The reader has a systematic expectation of relevance.

According to Relevance Theory (Sperber and Wilson, 1981), if the addressee suspects that the communicator has deliberately chosen an overelaborate stimulus and caused him some extra processing effort, he might doubt the communicator's true intention to communicate and refuse to produce extra effort to process the utterance. The advertisement "Dive in and get some fantastic offers" allows the customer to derive the optimally relevant meaning as the reader knows that the message occurs in the context of advertising for the tour operator and the advertiser implies "diving in" as "an action to choose from a wide variety of offers" (Harris, Sturm, Klassen, and Bechtold, 1986). Here the advertiser's interest coincides with that of the consumer. It is in his interest to be understood and therefore to make it as easy as possible for the receiver to understand him. The stimulus he produces must be the most economical one he could have chosen to achieve the intended effects and nothing less will do (Tanaka, 1992). The language in context of advertising accepts the use of puns as it assists the advertisers to achieve the intended effects. The following examples demonstrate puns' functions in relation to principles of Relevance Theory. The example ( 1) is the advertisement for Access credit cards in Thomas Cook brochures in 1970s (see the Appendix, advertisement no. 57):

( 1) Access helps you travel light. Access. Simply a better way to pay. Worldwide.

The principles of relevance and consistency help the reader to recover the intended interpretation. According to the interpretation that "travel light" means "travel with a light luggage," the audience would derive the following assumption:

( 2) Access helps you travel with a light luggage anywhere in the world.

Known that it is a credit card advertisement, assumption ( 2) would bring certain contextual effects, which include the following:

( 3) Access offers you a better way to pay without carrying all the cash with yourself.

The interpretation ( 2) will have to be rejected by the consumer, as inconsistent with the principles of consistency and relevance, and in particular with the fact that it is an advertisement, it is for credit cards, and it is found in Thomas Cook brochures. Having rejected the first interpretation to come to mind, the audience would realize that the second phrase of the advertisement "simply a better way to pay" means that it is an advertisement for credit cards, and the utterance ( 3) will be derived from the addressee's interpretation.

The aims of advertisements to attract the attention of the consumers will be achieved by the above phrase as the relevance to the context has been questioned by the receiver. And, thus, the message stays longer in the minds of the readers as they would think of its real meaning. It will be more successful in attracting the audience's attention than an advertising message such as, "Use our credit card when you go abroad," which they may entirely ignore. According to Tanaka (1992), the purpose of this message is not to convey a novel idea. As the ultimate message is so obvious, in this case "Use our credit card," it may well be made more appealing for the audience if there is a puzzle to solve (Tanaka, 1992). The message may achieve some of its appeal because it reads initially as if it was about luggage, rather than about credit cards.

The audience receives a pleasant intellectual experience by resolving the intended meaning of the pun. This could be a deliberate action by the advertiser in order to increase contextual effects of the text. The addressee is rewarded for solving the pun by understanding the intended meaning of the advertisement and not ignoring it (Tanaka, 1992). There is the possibility that with no pun used, the audience would have paid no attention to the advertisement, and hence it would have achieved no effect. So the effort needed to process the pun is still the minimum the advertiser was justified in demanding, given that he wanted to achieve the effect he did (Tanaka, 1992).

According to Relevance Theory (Sperber and Wilson, 1981), the ostensive stimulus is the most economical the advertiser could have used to achieve the intended effects (Tanaka, 1992). The ostensive stimulus is a deliberate behavior of the advertiser that can be explained assuming that he/she provides evidence of intending to give more informative details in the text. In this case ( 1) the phrase is the most economical one the advertiser could have used to achieve the intended effects, for, without going through the whole process, the readers would not even notice the advertisement.

The advertiser intends to communicate to his audience only one meaning. The advertiser intended "travel light" to express "travel without cash" and can also mean "travel light" as "travel without luggage as you can buy anything you need with our credit card." There are a few ways to interpret the advertising text and the audience will continue to search for other interpretations (McQuarrie and Phillips, 2005).

Puns perform the correlating function seen in all advertisements, but in a way that asks to be interpreted. Condensation draws together both the denoted and connoted meanings of the advertisement, therefore making a link between them, so that this decoding involves not finding a meaning, but finding the hidden link between two meanings.



The Thomas Cook advertisement "Don't just book it, Thomas Cook it!" (no. 7 in the Appendix) is a good example of using condensation to perform the basic advertising function of linking the product and a quality or an idea. Thomas Cook, the tour operator, becomes synonymous with the measure of quality. By naming the product in the form of the action (imperative form of the verb "Thomas Cook it"), the advertiser emphasizes that Thomas Cook offers a good booking service. Thomas Cook is made into an absolute, despite its linguistically relative quality: Don't just book it, Thomas Cook it!

The additional processing effort demanded is complemented by the increased strength of the message conveyed or by the increased memorability of the text (Tanaka, 1992). The advertisement with the use of the pun stays in the receiver's mind longer due to the additional effort required to process the pun. The extra uncommunicated interpretation provides access to denotative meaning that is used in processing the intended interpretation and thus gives rise to additional contextual effects (Tanaka, 1992). According to Tanaka (1992) two meanings can be successfully communicated in the text.

The advertisement achieves optimal relevance in communication with puns in advertising despite the extra processing effort of its ambiguous meanings, because it is the most economical way to achieve the contextual effects in advertising text (Tanaka, 1992).

### **CONCLUSION**

In conclusion, the pun is a figure of speech beneficial for use in advertising. This is explained by characteristics of punning and its functions in advertising, which range from double meaning to humor. Puns are ambiguous, which makes its interpretation not clear cut. Relevance Theory helps to explain how the ambiguous meanings can be interpreted in the context of advertising. Certain styles are not accepted in everyday language, but seem to be appropriate for the expressions used in the persuasive language of advertising. The use of punning in advertising offers an example of how advertising language can be more than just another use of language: it is a special and inventive use of language that serves the advertiser's commercial purposes while satisfying the audience's need to enjoy their language. Pun as a device for capturing attention with a humorous effect and double meaning is expected to be utilized in advertising language as it fulfills the purpose of advertising — to attract attention and sell products.

Further work can be conducted to test the assumptions made in this article against empirical data to find whether the assumptions can be generalized. This article contributes to knowledge in theoretical and methodological concepts within advertising depiction via linguistic devices and hopes to generate some further discussions within the area. Hence, the article aims to be considered as a starting point for research into the vast subject of linguistic approach in print advertising.

The language of advertising is the product of a linguistic context in which messages are aimed at enormous audiences representing a range of backgrounds that can only be guessed at by the advertisers.

Ambiguity carried by puns might cause difficulties to the comprehension process if not enough of an explanation is provided in advertising texts.

If the addressee suspects that the communicator has deliberately chosen an overelaborate stimulus and caused him some extra processing effort, he might doubt the communicator's true intention to communicate and refuse to produce extra effort to process the utterance.

The audience receives a pleasant intellectual experience by resolving the intended meaning of the pun. This could be a deliberate action by the advertiser in order to increase contextual effects of the text.

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## **ABSTRACT**

This paper explores role of figurative devices in British tourism advertising. Textual analysis of metaphors, puns and alliteration reveals some downturns in the use of these devices when addressing potential tourists. Metaphors and puns are able to influence existing textual meanings carrying different degrees of ambiguity. Complex use of language devices might cause difficulties in its comprehension. Tourists of the modern world require more explanation and information about the intangible product of tourism as consumer awareness and competence is growing rapidly. Creating metaphors and puns, advertisers have to be aware of the consequential issues within their comprehension. On another side, alliteration is a "safe" device as it still attracts consumers but does not involve any ambiguity. This study attempts to show how texts can reveal some interesting and important issues within tourism and advertising communication which in its turn can generate some further discussions.

## **INTRODUCTION**

Textual devices are able to frame and map tourism images of modern society. Researching tourism via textual devices enables much deeper comprehension of intangible nature of tourism. Text can be as powerful in representing the visual as pictures. For the purposes of this study, three textual figurative devices, metaphor, pun and alliteration, have been selected. This choice is dictated by a significant use of these devices in advertising.<sup>1</sup> Thus it is anticipated that fruitful results can be revealed exploring these specific devices. The purpose of this paper is to explore contribution and role of metaphors, puns and alliteration in the representation of tourism images in print advertising. The paper focuses solely on advertising targeting British tourists in the United Kingdom. It investigates texts within the context of advertising and aims to distinguish any differences between the textual use of tourism advertising from the 1970s and up to date (2005). This aims to explore trends within tourism and advertising areas.

The first stage of this paper involves a theoretical analysis of literature existing on the textual research of tourism advertising. This is followed by the introduction and review of selected figures of speech in relation to interpretation processes and ambiguity issues within advertising texts. The second stage of the study deals with the methodology aspects involved in this research. It combines quantitative and qualitative approaches which are underpinned by an interpretative/pragmatic approach to the text interpretation.

## **TOURISM REPRESENTATION IN ADVERTISING**

In spite of the evident significant role of language in tourism, this relationship received a very low attention from experts in tourism field. In fact no study was found which would investigate the language as such in exploring tourism representation and trends. However, the role of language should not be underestimated. Potential tourists are often influenced by images presented to them by advertising, whether these images are actual pictures or whether they are hidden in a figurative underpinning of the text. By figurative, this paper means figures of speech such as metaphor, pun and alliteration. Researchers draw links between

tourism advertising context<sup>2</sup> and needs of the society.<sup>3</sup> They point out that advertising is a reflection of the modern society and modern world. Members of society extract from advertising images they most relate to and want to believe in.<sup>4</sup> Addressing the audience advertisers take into account the attitudes of people to the advertised product, which may lead to the changes in their behavior and opinions.<sup>5</sup> Products related to tourism have social meanings if they represent certain images, notions and feelings in a form of language devices.

Language in advertising is perceived as a way to communicate ideas and beliefs to prospective tourists. Advertising texts direct tourists to their holiday choices. Advertising is of particular high significance to tourism services. 'Tourism is a service with its own unique nature, thanks to its chief characteristics'<sup>6</sup> (p. 53). Great responsibility is carried by tourism advertisers as tourism is about 'selling dreams'.<sup>7</sup> Advertisers face a challenge of picturing intangible tourism products with an attempt to portray object-based "physical" and tangible tourism images. Figurative language is viewed as a tool to reinforce the visual of tourism through advertising. Hence, tourism advertising, through the use of language, creates and supports tourists' experiences and tourism images.<sup>8,9</sup>

Language should be studied on the same principle as symbolic signs such as, for instance pictures, as it signifies deep meanings under the surface of tourism images.<sup>10</sup> Language can be present to be interpreted with different meanings. Advertisers promoting a product do not just communicate its qualities and characteristics, but try to communicate what these qualities and characteristics mean to the customer. Advertisers face a process of transformation of advertised objects' qualities into the meaningful statements to tourists. This is a central point for a successful communication between advertisers and consumers. Written words express to readers what an advertised product is about. 'Certain types of products may even be turned into meaningful signs and signify not only a certain way of life, but a certain type of consumer'<sup>11</sup> (p. 502). The advertiser searches to provide enough of information describing the qualities of an advertised tourism product in a short form. Some create ways to provide limited amount of information in a clear accurate method.<sup>12</sup> Advertisers take advantage of what figures of speech have to offer when creating tourism images.

### **FIGURATIVE DEVICES IN TOURISM**

Creating an advertisement takes time in which every word is particularly crafted to meet the requirements of both customers and advertisers. At various stages of buyer readiness textual devices may have different roles, from building product awareness to creating an actual desire of buying the product. Advertisers select words from a variety of possible choices within linguistic elements to create a solid statement.<sup>13</sup> It has to be studied what types of words are suitable, appropriate and successful when an advertiser is to convince someone to buy a product.<sup>14</sup> Words have to be representative of tourism images and also eye-catchy.

Figurative language is seen as one of the ways to make advertising language attractive and persuasive as it is able to communicate intangible features and characteristics of tourism products.<sup>15</sup> Metaphors are important in advertising as a tool of persuasion,<sup>16</sup> a way to combine, express and communicate the qualities and attributes of tourism.<sup>17</sup> The figurative language of advertising attracts the attention of

the reader, widens the readership of advertisements, increases responses and leads to more processing of advertisements.<sup>18</sup> However, not everything is a clear cut in the interpretation of figures of speech which represent tourism nature.

Figurative devices denote a language set which differs from normal standard use of language. They are widely recognized in poetry, and according to the literature review, their use is also acknowledged in print advertising.<sup>19, 20, 21</sup> Normally they express denotative meanings, which are indirect and can be interpreted only within the known context. Figurative language involves a wide range of different figures of speech which incorporate more than seventy devices.<sup>22</sup> However, it is unreasonable and impossible to conduct the research of this scale considering all existing figures of speech. Hence, a few have been selected for the analysis in this paper.

Figurative devices can be subdivided into two categories.<sup>23</sup> The first type is called a trope, under which metaphor and pun stand out. Tropes are more complex to comprehend as they can be ambiguous. The second type is a scheme, where alliteration is placed. Schemes in their turn do not express any ambiguity and function mainly on an aesthetic level. Metaphor and pun being ambiguous express a few meanings in one phrase and it is upon the reader to select one. Role of alliteration differs from the one conveyed by tropes, as it does not intend to change an existing meaning but reinforces it by stressing initial consonants. Advertisers are able to use these devices to different extent at various stages of buyer readiness. For instance, as it will be demonstrated in this paper, metaphor is effective tool in creating an awareness of a new destination, while alliteration can be successful at any stages.

#### METAPHORS IN TOURISM

Metaphors make readers draw the parallels between the domain object (advertised product) and the source object which it is compared to. Metaphor is an essential figure of speech which offers a better and comprehensive understanding of the communicated subject.<sup>24</sup> It influences reader's opinions and directs his/her attention on particular qualities of the advertised product. For example, in the advertisement "Kuala Lumpur is the heart of Asia", the importance of the city is portrayed through the link of its qualities to more familiar but different object "heart". Thus, the reader can extract that Kuala Lumpur is in some way (tourism, culture or other) is central part of Asia. It is assumed that a skilled use of metaphors can turn attention of the reader on qualities and characteristics of the product which the advertiser wants to highlight and address specifically. This way, metaphors direct the reader to create the perceptions and views of the product's nature.<sup>25</sup> Advertising can simply benefit from qualities that metaphors offer, by creating some meaningful image representations.

Creating artful and figurative meanings, metaphors enhance imagery in tourism advertising which makes tourists see the product as imaginative.<sup>26</sup> Study conducted by Ang and Lim<sup>27</sup> divides the products into symbolic and utilitarian. According to this subdivision, tourism product refers to a symbolic type. They<sup>28</sup> argue that 'symbolic products are consumed for sensory gratifications and affective purposes or for fun and enjoyment' (p. 42). Utilitarian products possess more tangible attributes and a rational appeal. Their study concluded that symbolic products appear to be more exciting and emotional but were not associated with sincerity as much as utilitarian products, and metaphors lessen the notion of sincerity for symbolic

products. Hence, it might occur that metaphors do not represent symbolic products adequately. Being imaginative and exciting, tourism products benefit from qualities of metaphors but there are some downturns to take into account.

### **PUNS IN TOURISM**

Pun is a figure of speech which expresses a few meanings within one in a humorous way. Thus, it can be perceived as a convenient and economic device for print advertising where space is constrained. Readers face a task to interpret the meaning which is more informative or relevant within the context. Redfern<sup>29</sup> calls pun 'a recycle of language' (p. 273). The use of humorous pun can also be related to the fun nature of leisure products. Ambiguity carried by puns might cause difficulties to the comprehension process if not enough of explanation is provided in advertising texts. Hence, misinterpretation of puns can occur in cases of condensation of overcomplicated ideas in advertising. For instance, Hermener (1999) uses the advertisement of United Airlines "Some like it Haute", where many meanings can be incorporated, such as the comparison of service or food in the airlines with the French word "Haut". Hermener (1999) also mentions the film "Some Like it Hot" (1959), where the idea of the advertisement might have taken place. Hence, the pun in this case expresses various ideas, and not all are relevant to the context.

Puns frequent appearance indirectly suggests that they are effective distraction in persuasive communication. A study by McCullough and Taylor<sup>30</sup> also suggests that the advertising in travel and tourism appear to contain their own undefined brand of humour, which requires further research in this field. Another danger of puns overuse can be a complete dissolution of the real meaning behind an amusing nature of pun. Hence, in that case it would fail to achieve advertising objectives.

### **ALLITERATION**

Alliteration is 'a repetition of a coherent sequence of segments which begins with an onset'<sup>31</sup> (p. 227). For example, "Fly free faster than ever". Aitchison<sup>32</sup> says that 'words which have similar beginnings, similar endings and similar rhythm are likely to be tightly bonded' (p.126), which means the recalling one word in an alliterative expression may make easy the recall of the other alliterating word which in turn make possible the recall of the rest of the sentence.<sup>33</sup> On this basis, alliteration helps to achieve the preliminary objective of advertising that is to inform rather than to play with words that in times take place in metaphors and puns. Alliteration in advertising may increase the appeal and memorability of the advertised product.<sup>34</sup> Often alliteration is used in combination with tropes, for example puns. This mix of trope and scheme has a stronger effect on readers and brings more humorous features to the product. Alliteration in combination with pun or metaphor demonstrates a great level of language play.

To understand how selected figures of speech fit into the advertising structure targeting prospective tourists, it is necessary to explore trends within the industry.

### **TRENDS IN TOURISM AND ADVERTISING**

Characteristics of tourism product such as intangibility, inseparability and perishability make it a risky product to purchase and more complex to describe and imagine. Advertisers, searching for ways to attract growing numbers of tourists to their product, need to build clear images. Today it is a particularly difficult task when print advertising has to compete with Information Technology tools to achieve

powerful images. Advertisers need to develop strategies to attract the attention of modern tourism consumers. Text is one of the techniques they can use to improve existing marketing strategies and strongly influence the opinions of potential tourists. However, some approaches are more successful than others.

Morgan and Pritchard<sup>35</sup> point out that today advertisers target the increasingly educated and aware of advertising skills consumers. It explains the reason why many advertisements do not attract most customers. Current trends have an effect on market and behaviour of potential tourists.<sup>36</sup> Changing types of tourist's activities consequently change tourists' expectations and needs. Tourists become less interested in destinations which offer low-quality services and activities. Current trends in industry put more pressure on advertisers.<sup>37</sup>

Today tourists have become more adventurous and independent. They tend to be more interested in individual holidays. There is a growing excitement and stimulation to discover new places, new cultures and to communicate with other communities. The major change is the development of more activities in tourism, such as, for instance, eco-tourism and sport tourism. Wider range of activities and interests raise tourists' expectations, needs and requirements. Tourists demand more descriptive and honest information on holiday services as their final decision might depend on it. They are more often to complain if they did not receive the expected service described in the advertisement.

Furthermore, the legislation of advertising makes writers follow certain regulations and this leads to replacement of figures of speech with factual language. Advertisers are required to express meaningful images through the use of words. For instance, contemporary use of puns needs to be understood by the audience correctly with the direct representation of the product's image. Moreover, some nations do not accept humour in advertising, for example, Germans and Swedish, but for others, such as British, it is an important part of successful advertising.<sup>38</sup>

Phillips and McQuarrie<sup>39</sup> argue that advertisers increasingly have assumed a greater degree of competency with respect to consumer's ability to read and comprehend rhetorical devices. By providing less verbal anchoring of puns over time, advertisers have moved from telling consumers how to interpret the devices to showing them these figures of speech and leaving the interpretation up to them.<sup>40</sup> The overall change in expected consumer competency is considerable, as advertisers have moved from assuming that even a simple figure must be explained to assuming that no explanation is required for the device which is assumed to be understood without an anchoring (explanation) in contemporary advertisements.<sup>41</sup> However, this research argues a different point of view, stating that extra explanation is still required for overall correct comprehension of figurative devices. Advertisers cannot completely rely on inferential knowledge and skills of tourism consumers when using complex words.

## **METHODOLOGY**

Dann et al.<sup>42</sup> argue that research into tourism in various disciplines shows different ways in which tourism can be seen and studied. According to Ritchie et al.<sup>43</sup> tourism researchers need to explore beyond case studies and find answers to questions like "why" and "how" to gather the in-depth detailed information. This study employs



this in-depth linguistic approach to achieve its objectives. 400 print advertisements (200 from each period of time) promoting tourism products were selected from a range of tourism publications (The Times, 1973, 1975; Sunday Times, 1975; London News, 1977; Vogue, 1973; Cook's Holiday Programmes, 1968, 1972, 1975, 1977-78, 1982-83) and examples from 2005 (Thomas Cook, Thomson, and STA Travel and Vogue). A central point taken into consideration in time-related research is a choice of the time interval.<sup>44</sup> A finding of change over time is likely to be obtained if researchers choose a measurably long time. The years from the early 1970s through the end of the century are seen as a time interval when product discourse is centred in mass media texts. It implies that characteristics of the product could potentially be derived from the promotional texts from that period. This time interval provides the data on the changing shapes of tourism and advertising. The study's chosen time interval also ensures that trends in linguistic elements appearing in advertising continue to change too.<sup>45</sup> The tourism industry has been growing and increasing in all aspects. The period of 30-35 years is considered to be the right choice as it is long enough to identify trends in the industry. This means that the changes should occur within this time but they are to be researched and identified as they might be not very obvious from the first sight.

This study is a piece of exploratory qualitative research, where a non-probability convenience sample is used.<sup>46</sup> Non-probability sample techniques are appropriate in this research as external validity is not required in the study which intends to identify trends rather than generalize to a larger population. The number of 400 advertisements is showed to be efficient to derive a significant amount of patterns for further research to identify common tourism and advertising trends. The selection of the advertisements has stopped on number 400 as the argued phenomena are found in these advertisements. More advertisements would not change the outcomes of this study as it is based on individual interpretation processes of texts rather than quantitative measurement of the variables. Furthermore the actual interpretation process of the advertisements is more important for the stated argument. The specific criteria for the selection of advertisements for the content analysis in this work are:

- 1) Slogans and headlines of advertisements from the selected publications.
- 2) Tourism product (advertising targeting prospective tourists). No differentiation of a certain tourism product is made in this study, as the aim is to review the general trends within tourism development. Hence, any advertisement which promotes any types of tourism activity or service is considered suitable for this study.
- 3) Commercial and print advertising. This criterion involves commercial advertisements in print media. As this study deals with language use, print advertising offers rich data for its purposes.

The first stage of the analysis extracts selected figures of speech from the advertisements for a further interpretation. This process is achieved by coding each advertisement and run frequency tests in SPSS (11.0). Codes are presented as following: 1) advertisements with the use of metaphor; 2) advertisements with the use of pun; 3) advertisements with the use of alliteration; 4) advertisements with two or more devices; 5) advertisements with no devices involved. To assess the reliability two independent judges, both unaware of the nature of this study, were

trained by the researcher to content analyze advertisements to identify the examples contained metaphors, puns or alliteration. Each coder analyzed each of advertisement twice to ensure intercoder reliability. Definitions, explanations and examples of the figures of speech were provided to both of them. Frequency occurrences were carried out over all 400 advertisements to determine the overall characteristics of the advertising. Intercoder reliability is a widely used term for the extent to which independent coders evaluate a characteristic of a message and reach the same conclusion.<sup>47, 48</sup> Cohen's Kappa is used to assess intercoder reliability. Kappa has a range from 0-1.00, with larger values indicating better reliability. Generally, a Kappa > 0.70 is considered satisfactory. In this study Kappa = 0.730, which is sufficient. This process hopes to reduce biases in coding, however completely unbiased research dealing with interpretation of texts is not achievable.<sup>49</sup> In this situation, study's outcomes would reflect the researcher's experience, knowledge and values.

Metaphors were found in 21.5% of the advertisements from the 1970s, while in 2005 advertising employs this device in 15% of cases (See Table 1 and Table 2). Puns appeared very rarely (0.5 %) in advertisements from the 1970s and turned to be equally unpopular (1 %) in advertisements from 2005. Alliteration is used in 14.5% of the advertisements from the 1970s and 19.5% in today's advertising. None of the selected figures of speech is used in 58% of the advertisements from the 1970s and 58 % of the present advertisements. Overall the statistical data identifies a very little use of puns and a growing number of alliteration in tourism advertisements. Furthermore, the advertisements have been further textually analysed to distinguish trends and contribution of linguistic devices to the communication and interpretation processes within tourism advertising. Each of the selected advertisements have been analysed by the researcher to interpret meanings hidden behind the use of figures of speech. Puns, metaphors and alliteration have been interpreted within the context and mapped with the representation of the advertised tourism image. The outcomes are presented in the following section.

## **RESULTS AND DISCUSSION**

Statistical results revealed low numbers of puns in advertising and decrease of metaphorical patterns from the 1970s, while alliteration appeared more often in 2005 than in the 1970s. Further interpretation provided an attempt to explain these outcomes.

Advertising language reflects beliefs and values of the modern society. Creating advertising texts, advertisers must consider the changing needs of tourism consumers. Figures of speech can be effective and successful in achieving advertising objectives at different stages, but it does not mean that any device will do justice when targeting consumers, particularly tourists within modern society whose demands are higher and needs have changed.

Textual interpretation of the advertisements has uncovered extensive use of ambiguous meanings in puns and metaphors. It was found that in some cases its use was overcomplicated which lead to misleading information or misinterpretation of the transmitted meaning. Literature review pointed out that metaphors are convenient devices to express the meaning of something intangible. However, metaphors appeared to be too complicated, expressing abstract meaning and lack of substantial information about the product. Hence, the intended meaning might be lost behind the

magnitude of metaphors. In advertisement, “Discover holiday heaven to the east of Eden. Crylla Valley Cottages. A holiday experience... beyond self-catering”, “holiday heaven” refers to a quality of the offered holiday. But nothing explicitly has been mentioned about this quality. “Heaven” can be interpreted very broadly, and everyone would extract his/her own meaning under this notion. It is convenient to use tropes for advertisers to lessen their responsibility for the interpretation of meanings, but readers face a challenge of processing the ambiguity in these devices and not always finding an answer to their questions about the tourism product. Hence, complicated ambiguous figures of speech will not do justice to the communication process between advertisers and consumers.

Advertisers are advised to add extra explanation to puns and metaphors in order to reduce ambiguity and to ensure that they are understood by prospective tourists correctly. This would help the reader to gather more information about qualities of the advertised tourism product, and would lessen the possibilities of consumers to complain when the advertising message turned out to be misleading and failed to express necessary information.

Analysis of the advertisements distinguishes certain functions of metaphors. Creating awareness is one of these functions.<sup>50</sup> Promoting long-haul destinations which are unfamiliar to tourists, advertisers try to reduce the factor of strangeness and include some familiar features, which draw the visual images in tourists’ minds.<sup>51</sup> For example, in the advertisement for Dominica “Dominica. Forget lounging on the beach, this island is pure Lara Croft territory! Fight your way through tangled jungles, leap crystal rivers and cool off under plunging waterfalls...” the advertiser compares an unfamiliar destination with a well-known game and film Lara Croft. Drawing the parallels between common qualities of two objects (Dominica and Lara Croft territory), tourist is able to form a visual image of the destination which offers adventurous tourism activities. Given that metaphor is used to decrease unfamiliar features of the advertised product, it should rationally follow that its usage tends to increase in direct relationship to the strangeness of the destination being advertised.

Economy of space is an important quality of metaphors in advertising. Metaphors are usually short expressions. They are catchy and attractive for consumers. Advertising space is expensive and it is necessary to deliver the advertising statement which fits all the meanings of the product in one. Metaphor is able to comprise a few and sometimes many different meanings within one phrase. The reader is able to extract different meanings expressed by the metaphor. Customer can process his own interpretation and this interpretation would depend on the knowledge and inferential skills of the reader. For example, in the advertisement of Ireland “Ireland – where driving is still a pleasure” the advertiser alludes to driving. Driving in busy places is usually identified as an unpleasant and stressful activity. The caption in this text causes extra processing effort for its interpretation. The audience might derive the following: “Ireland has good roads and this is the reason the driving is a pleasure”. However it is stated in the message ‘still a pleasure’. In the time when most other places are busy and everyone is in a rush, Ireland still knows how to take its time and relax, and even the roads are not busy and that makes driving a pleasure. Customers will have to reject the first accessible interpretations and search in their memory for more relevant to the context interpretations. Certainly, it will be more successful in attracting the audience’s attention than a caption like, “Travel to Ireland, It is quite

and slow”, which they may entirely ignore. The purpose of this caption is not to convey a novel idea. As the ultimate message is so obvious “Travel to Ireland, It is quiet and slow”, it may well be made more appealing for the audience if there is a puzzle to solve. It should be taken into account, that the message may achieve some of its appeal because it reads initially as if it was about driving, rather than time passing in Ireland. To sum up, the above advertisement may extract a few interpretations (driving is a pleasure because there is no traffic jam; driving is a pleasure because roads are good; driving is a pleasure because Irish drivers are good drivers; and so on). These interpretations may depend on knowledge and background of the reader.

Many meanings expressed through the metaphor may change the attitudes of readers towards the product. The following example illustrates this function of metaphor. In the statement “Sri-Lanka is a pearl of the Orient”, reader maps together common attributes between tourist destination Sri-Lanka and a pearl (precious stone). Reader is forced to draw the links and make associations between Sri-Lanka and pearl. Some of the qualities of Sri-Lanka could be missed out if the advertisement simply addresses Sri-Lanka as a tourist destination. Common qualities such as beauty, shape, pureness and colour might be derived from the interpretation of this metaphor. It makes the reader think outside the “box” and draws more comprehensive characteristics of the advertised product. The re-conceptualisation can also be viewed as an educational feature of metaphor, however might also cause some misconception by the potential tourist. As metaphor allows the readers to look at the advertised product from a different point of view, which they would not expect to see in a different context.

Metaphor is a useful and appropriate technique to describe the positive attributes of the product on offer. This figure of speech eases the task of the advertiser. Metaphors let the reader derive benefits of the product. Advertisers use the metaphor to boost good qualities of the product without actually describing its benefits but offering the reader interpret them. For example, in the advertisement for one of Alpine holiday destinations the advertiser emphasises the benefits of the place with a metaphor “Cortina is the Queen of the Dolomites”. Creating the parallels between the holiday destination and the notion of queen, suggests that Cortina is probably the best of the Alps. Advertisers do not explicitly state the best qualities of Cortina but the metaphor highlights its importance and beauty. Thus metaphor can play a role of indicator of product’s benefits.

Metaphors have an aesthetic function. They offer a pleasant and amusing experience to the readers, making them think about the intended meanings in each occasion. Metaphors force readers to think and create their own interpretations of the advertised object. It is in reader’s own hands to create the image of the product through the use of metaphor. For example, the advertisement which states “Beautiful Greece offers you guide to historical places” might not be as interesting and tempting as, for example, “An Odyssey to the Greek Islands with names as old as time”. However, not everyone might recover the intended meanings of the metaphorical use in the last statement. Reader is expected to have certain level of historical knowledge and education to recover the understanding of Odyssey. The advertiser targets the advertisement to certain customers for whom this metaphor is easy to interpret. The amusing and pleasant experience which the reader receives when interpreting the

intended meanings of metaphor is linked to another function of metaphor, attention driver.

The discussed functions of metaphor demonstrate its help for advertisers of tourism. Nevertheless, issues of misinterpretation might occur when metaphorical patterns do not explicitly express the intended visual images of tourism. The extracted themes (See Table 3) are divided into object-based and subject-based notions. These themes are comprised of the images of tourism, which are common meaningful images derived from the interpretation of the individual codes. It has to be mentioned that metaphors are mainly used in describing the attributes and qualities of destination images. This phenomenon can be explained by one of the functions of metaphor in advertising which determines the familiarity of the attributes of the destination which is unknown to potential tourists. The analysis shows that communication of the metaphors is more successful owing to the anchoring (follow-up explanation of metaphor) in the advertisements.<sup>52</sup> The degree of this anchoring could depend on the type of metaphors used. In the case of abstract (complex) metaphors more anchoring is expected to make the right assumptions of the meanings. For instance in “Antigua. With around 365 beaches (one for every day of the year) Antigua is pure beach-bum heaven! So slip on your shades, smooth on the sun cream and get down to some serious tasting!” The meaning of the metaphor “heaven “ is easily derived within the explanation provided, that concerns the beach facilities provided for the tourists.

Metaphors carry a more important role in tourism advertisements than just of attracting the attention.<sup>53, 54</sup> They drive the attention to the text and make the readers think and re-conceptualise numerous ideas expressed by their use. Furthermore, advertisers can use metaphors to avoid responsibility of picturing the real images of tourism and it makes the readers extract their own meanings. Metaphors might not always be successful as they can be misinterpreted, misunderstood or have no actual informative visual account if not enough of information is provided, particularly in relation to abstract notions which are hard to visualise. Tourism being an intangible product and tourists becoming more sophisticated can cause some misinterpretations in metaphorical use of advertising language. The argument is that abstract (concept-based) images derived from metaphors do not fully contribute to the understanding of intangible tourism products if not enough of follow up explanation is applied. Object-based metaphors can be more beneficial in addressing sophisticated tourists. They are easier to interpret as they express certain objects which do not require extra processing effort from readers. Concept-based metaphors can only be adequately interpreted and visualise tourism products if the advertiser produces enough of contextual effects and explains the intended meaning of the communised metaphor. Thus differences between the contribution of metaphorical patterns to the visual of tourism advertising between 1970s and today are based on approaches which cover the processing skills of different tourist groups. Current trends dictate the representation of the visual in tourism advertisements which is required to follow needs and wants of potential tourists.

Themes can be easily extracted from metaphorical patterns as they compare single objects, expressing certain ideas, for example, comparing a destination with a paradise or heaven. However, puns are hard to categorise due to their playful and ambiguous nature. The real meanings are not always uncovered behind the wittiness of puns which means that in times no informative meaning is involved. For example,

in the advertisement “Seafari. Get away from the usual holiday stampede – Go “AUREOL” to West Africa. Be different this year! Elder Dempster Lines”, play of words takes place in using “seafari” which resonates with “safari” holidays to Africa. The processing work of puns is similar in many ways with the interpretation of metaphors, as both devices express certain ambiguity. However, puns could involve higher level of ambiguity due to their playful nature, thus the interpretation process may require more processing effort. This extra processing effort makes the message stay longer in the memory of the reader, thus attracting more attention to the advertised product. Hence, it could be argued that pun is effective in creating interest and attracting attention to the product, while metaphor is more successful in building awareness of a new product.

Alliteration as a type of scheme is easy to understand as it does not carry any connotative meanings but strengthens the existing. It operates very effectively in advertising because of its ability to stay in readers mind for a longer time. The repeated neighbouring words make it easier for the reader to recall an entire message. For instance, the advertising text “Sun, sea and sand” is easier to remember than “Sun, palms and beach”. Hence, alliteration is a “safe” device to apply in advertising of intangible and complex product such as tourism.

Texts in advertising are able to influence tourists’ opinions by providing more information. Figures of speech contribute to this representation of tourism at different stages of advertising, but each has its own way to communicate as interpretation might differ from one to another. Creating words, advertisers must consider many ways of interpretation and each has to be representative of tourism images but not misleading and in times confusing. Behind all the ambiguity the real meanings and ideas should be stated.

## **CONCLUSION**

Advertising language has a lot of potential for investigation of tourism images. Figures of speech within advertising are one of the tools for this. Each figure of speech is able to contribute to the understanding of tourism product. For instance, research on metaphors is able to reveal the images which make unfamiliar tourist destinations familiar to prospective tourists. This can be taken as a starting point for a further research of metaphors role in representation of tourist destinations. One of the main differences between language of tourism advertising in 1970s and 2005 is a growing complexity of messages where advertisers leave the responsibility of the interpretation to the reader. Factors such as, changing tourists’ wants and needs, globalisation of tourism, development of new Information Technology and media devices, and many others have to determine the structure of the language use in advertising. Figures of speech should be used as a tool to help the reader understand the intangible nature of tourism rather than complicate the representation of the unknown.

Metaphors, puns and alliteration are used in advertising for different reasons, some to more extent than others. It is important to point out that language should not be seen in isolation from tourism trends, external environmental factors, and whatever changes take place within industry and tourists development, it has to be reflected in texts. Communicating to different cultures, advertisers are required to take into attention the needs of various audiences. According to this study, sophisticated

modern tourists and legislation of advertising in the UK (this study considers only advertising to British tourists in the United Kingdom) require from advertisers more information about tourism but not just fun use of words which can overshadow real meanings and misrepresent tourism images. For instance, the use of metaphors is particularly successful in creating an image of a new destination, however, using abstract notions might require extra processing effort from the reader and thus more difficulties in creating an appropriate image. In the example of complex puns, humour might be misunderstood and this could develop distrust from the readers to the tourism service. Due to the ambiguous nature of both tropes, metaphors and puns, more research is required to understand their work in tourism advertising. Alliteration in its turn does not require any processing effort and serves as an aesthetic device in advertising.

The study is based on the researcher's views and beliefs which come from the experience and knowledge in linguistic studies. Further work can be conducted to test the assumptions made in this paper against empirical data to find whether the assumptions can be generalized. This paper contributes to knowledge in theoretical and methodological concepts within tourism depiction via linguistic devices and hopes to generate some further discussions within the area, for instance, the emergence of cross-cultural issues and globalisation of tourism could be explored using the frameworks developed in this paper. Hence, the paper aims to be considered as a starting point for the research into a vast subject of language in tourism and advertising.

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